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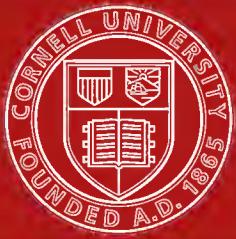
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THE DELSARTE SYSTEM  
OF  
PHYSICAL CULTURE.

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METROPOLITAN CULTURE SERIES.



THE DELSARTE SYSTEM  
OF  
PHYSICAL CULTURE.

*Geargen, Eleanor*



FIRST EDITION.

NEW YORK:  
THE BUTTERICK PUBLISHING COMPANY (LIMITED).

1893.

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*Gift of  
Dunham and*

## AUTHOR'S NOTE.

When Mme. Marie Gèraldy, daughter of the late François Delsarte, visited the United States some eighteen months ago, she informed us that her father never taught gymnastics of any kind, but simply expression of the face and body; and she was very much disturbed by the idea that he seemed to be known in America only as a professor of gymnastics, and remarked that she would rather he were wholly unknown than that he should have such a reputation.

While she was wholly in error regarding the estimation in which Delsarte is held by the thinking students and followers of his doctrines in America, it is not remarkable, considering her slight acquaintance with our language, that she should have formed erroneous ideas concerning the nature of the work done here under her father's name, since so many instructors teach only the æsthetic gymnastics, which were no doubt formulated by those who first introduced the form of expression in this country, and which have since been added to from time to time by the leading exponents of the system to meet the especial needs of the American people. The French as a nation are naturally expressive, using a great deal of gesticulation to supplement and emphasize their speech; and for that reason the methods of expression taught by Delsarte are much more readily mastered by his countrymen than by Americans, who, on account of their different temperament, mode of life and conventional restraint, would find the art difficult to acquire without first preparing the body for ideally correct expression through this almost perfect form of physical culture, which has grown from the doctrines taught by Delsarte.

As no one has ever publicly claimed the honor of originating the æsthetic gymnastics now known only by the name of Delsarte, we, as Americans, with all honor and affection, dedicate to the great master this ideal form of æsthetic culture, which has gradually developed as a necessary and fitting accompaniment of his inestimably valuable system of expression.

ELEANOR GEORGES.

NEW YORK, MAY, 1893.

*17917988*

## INTRODUCTION.

FRANÇOIS DELSARTE, the eminent French *savant* and teacher, who left to the world that which is now known as the Delsarte System of Expression, was born at Solesmes, France, in 1811. From boyhood he displayed a decided taste for the dramatic art, and, while still a mere youth, he became a pupil at the Conservatory, at Paris. Here, however, he had the misfortune to lose his voice; and so, being incapacitated for the stage, he turned his attention to teaching the art he loved so well, and devoted his whole life to the study of human nature in its every phase. In the course of his wide researches he became convinced that there are certain fixed laws whereby *true* nature can be accurately simulated and idealized by art, so that a perfect outward expression of inward emotions may be produced. We say *true* nature, because mere habit and mannerism are frequently mistaken for natural expressions. Delsarte died in 1871 without publishing his great work, but he left his valuable manuscripts to live after him.

The Delsarte System of Expression includes a series of gymnastics designed to strengthen and relax every muscle of the body. It is the most nearly perfect form of physical culture that we have. It gives health, strength, symmetry, grace and freedom of action. Mere athletic gymnastics develop certain muscles but leave others wholly dormant, thus producing strength at the expense of grace. In fact, our most difficult pupils are those who have taken a course of athletic gymnastics, for their muscles are hard and inflexible and their movements ungraceful and angular. Many forms of physical culture are too violent for girls and women, but the Delsarte System is beneficial and suitable for every one, and should be made an obligatory part of the curriculum of every school.

While learning to strengthen and relax the muscles of the body, the pupil at the same time takes a series of exercises for controlling them and rendering them entirely subservient to the action of the brain. To the diligent student, properly taught, the mastery of this art means all manner of bodily graces, and, we may add, perpetual youth. In making this statement we do not use a mere flower of speech, but mean it literally, for by the Delsarte system we are taught to use all the muscles of the body, arms and legs correctly, thus rendering them strong and flexible; and, as a matter of fact, true, healthful youth is nothing more than strength and elasticity of the muscles, while old age means a stiffening of the joints and sinews through general disuse. Observe a person of middle age, or even more advanced in

years, of whom we say, "How well he carries his age." Does not such a one possess an erect carriage, an elasticity of step and general activity that cause us to make the remark? Besides, activity of the body lends brightness to the face, which assists in making one appear young.

The results achieved in a vast number of most unlikely cases confirm the belief that anyone not afflicted with actual deformity and not engaged in an occupation entirely opposed to flexible movement may become easy and graceful. Many people go through life with an ungraceful gait and stiff, awkward movements, when, if they only knew it, they could correct the evil permanently by avoiding certain bad habits, exercising muscles now in disuse and relaxing others that are used too much.

As mentioned above, we have, in the study of the Delsarte method, first the physical culture which teaches us the art of withdrawing the natural nervous force from the different members of the entire body and enables us to control that force by the action of the brain, and then to govern the muscles artistically, developing every set equally until the limbs assume an appearance of strength and symmetry and allow perfect freedom of action, which is synonymous with grace and beauty. It stands to reason that, if our muscles are free and flexible, all our movements will become correspondingly free, and we will feel new life and vigor through lack of restraint. It is like oiling machinery and then setting it in motion.

The exercises of this system act as a health restorer. They are not violent, yet they are wonderfully strengthening by reason of the slowness of the movements. They induce proper habits of respiration and develop the chest admirably. They also serve to strengthen the back; and many people suffer from weak and painful backs because they unconsciously carry themselves badly at all times, but especially when walking, the chest being drawn in and the abdomen thrown forward, or else the chest and shoulders being held far back and the abdomen thrown forward. Either posture gives a distinct but reversed curve to the spine and throws the entire weight of the torso upon the muscles of the back.

If the back is to be relieved of all strain and an erect, easy carriage acquired in walking, the chest must predominate and the hips be well drawn back; but those who have always carried themselves incorrectly will find it almost impossible to attain the proper action until the muscles have become flexible through the practice of the exercises which will be described farther on, and which, if faithfully performed, cannot fail to produce beneficial effects.

As the exercises are of a soothing nature and regulate the nervous force, they are beneficial for nervousness, because they teach us repose—that blessing possessed by so very few. Many people quickly tire themselves in performing their ordinary duties, because they lack repose and give certain muscles unnecessary work through bad habits acquired and through lack of proper exercise. These persons assert that they are not strong; in some cases this may be true, but in many more instances their weakness proceeds from a cause which might easily be removed. It is also true that many people do

not relax their vital energy even in sleep, and as a consequence they do not receive as much benefit from sleep as do those who can give themselves up to perfect repose.

This grand system of culture, in giving us perfect control of our bodies, arouses within us a keener sensibility; and here we enter the second department of the work, the limitless study of expression. This was the great aim of Delsarte's life, for which these preliminary exercises were but the preparation—the beginning for a great end, which was to be the full, artistic, soulful, outward expression of the inward emotions. By exercising the facial muscles we teach the countenance to express and the eyes to glow with the intelligence of the thought within; and by the same process the fingers become sensitive to feeling, giving delicacy to the touch and symmetry to even an ugly hand. For through this art we learn to carry the thumb properly and, therefore, artistically, and to give life and elasticity to the movements; consequently, the hand will give expression to the emotions, and surely there is nothing more beautiful than an expressive hand. It is far more to be desired than one that merely possesses the outlines of symmetry.

The body becomes alive to the feeling within, and the soul awakens. The mind first grasps an idea, which is then conveyed to the emotional center, the breast, the home of the heart; the heart in turn should mirror the sentiment, and the face should awaken to the thought or emotion within. All action should radiate from the center. The body is swayed according to the strength of the emotion, until the latter, seeking a wider outlet, flows into the extremities and becomes a gesture—the only true gesture; and not only should the arms and hands gesticulate, but the lower limbs as well, by being in full sympathy with every other active part. Gesture too frequently becomes a meaningless wave of the arm, devoid of all feeling, while the speaker's body and lower limbs might be carved from wood or stone, so little expression is displayed in either. Public readers and elocutionists too often indulge in this inane style of gesture, knowing nothing of the divine art of expressing from an active, emotional center which gives true heart to such work. "It is not art but heart which wins the wide world over"; and if the "heart" is not there, cultivate it.

To those leading a public life, whether they be preachers, lawyers, orators, elocutionists or actors, the Delsarte System is invaluable, since it teaches true naturalness of expression and unconstrained gesticulation. For persons in private life it is not necessary to go beyond the study of physical culture and general deportment, but for all forms of public life the deeper, grander subject of expression must be entered upon with all the heart and soul.

March 10, 1873.

Mrs. Eleanor Seager,  
American Academy of the  
Dramatic Arts,  
The Peacocke Lyceum,  
N. Y. City.  
Dear Madam

The material for  
the book which you have kindly  
permitted me to examine seems  
to me to be of decided utility.  
This printed work will give a  
permanent life to the sincere,  
sensitive and sensible spirit of  
your teaching. This result of  
your scholarly investigations  
in the art of Expression and of  
your extensive experiences in the  
science of teaching — this work which  
you present to your profession  
and to the public can not  
prove otherwise than most valuable.  
It is plain, practical and  
picturesque.

Very truly yours  
Franklin H. Sargent.

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"MY MIND TO ME AN EMPIRE IS  
WHILE GRACE AFFORDETH HEALTH."

---



Very sincerely yours  
Eleanor Georgen

# THE DELSARTE SYSTEM OF PHYSICAL CULTURE.

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## CHAPTER I. APPAREL.

It may be well to mention at the beginning the sort of apparel most suitable to wear while exercising, for it is of the utmost importance that the dress shall not hamper the movements in any way. We would not be understood to decry the corset, since there are few female figures that can do without some support for the bust, unless the form be sufficiently slight to be independent of waist or corset. A stout woman cannot look otherwise than vulgar without a support for her figure, and a moderately plump one certainly needs such support to give a symmetrical contour to the waist.

But above all things, wear a flexible corset that will not destroy the natural curves of the form; and wear it sensibly, by which we mean, wear it in such a manner that it will not in any way interfere with the actions of the body. In fact, the corset should be so adjusted that it may be worn without the slightest discomfort from morning till night; and if the wearer wishes to lie down during the day, it should cause no more inconvenience in a reclining posture than the dress waist. The woman who is compelled to remove her corset the moment she reaches home certainly does not wear it sensibly. It is a great mistake on the part of any woman to suppose that by drawing in her waist she lessens her apparent size. She simply accentuates the fulness of her bust and hips by making her waist unnaturally small, and she presents in consequence a larger appearance than she would if she simply wore her corset as a mould or support upon which to dispose her outer clothing.

Having arranged the corset or under-bodice comfortably, the next requisite is a full-sleeved waist of blouse form, belted so as not to hide the contour of the figure, and having sufficient fulness between the waist and arms'-eyes to admit of raising the arms above the head with perfect freedom of action. An easy and graceful motion of the lower limbs is assured by wearing a plain, round, slightly full skirt.

The instructor frequently has a hard struggle with pupils to induce them to wear sensible shoes; and we may state here that these exercises cannot possibly be properly performed in shoes having high heels and pointed toes, nor can anyone become graceful while wearing such foot-coverings. Many people tell us they cannot possibly wear that which is ordinarily known as the "common-sense" shoe; shoemakers, too, say there are persons whose feet are so shaped that they cannot wear low heels, and we willingly accept the statement; but our feet reach that condition by development, and not by actual formation. The feet are trained to the wearing of unnatural foot-gear at a sacrifice of the correct, healthful poise of the body, and consequently at a sacrifice of health to a greater or less extent. It has been our experience to discover that the habitual wearer of high heels invariably suffers from nervousness in one form or another, a weak or painful back, head-aches, or some affection of the nerves of the eyes; and we have also found that when, through proper training, the body finds its correct equipoise, the sensible foot-covering not only becomes comfortable, but grows to be a necessity for general utility in outdoor walking.

The same suggestions in regard to suitable apparel also apply to men; the clothing must be arranged so as not to hamper the movements in any way. Therefore we suggest the Summer outing shirt or tennis blouse, trousers simply belted at the waist, and shoes with low, broad heels, and having plenty of room at the toes for the exercise of the muscles of the feet.

---

## CHAPTER II.

### POISE.

As it is necessary to stand to do the greater part of our work, and as it is very important to learn the art of poise with relation to perfect balance, it is wholly reasonable to begin by learning to stand or poise correctly, the exercises being designed to give the muscles of the lower limbs strength and flexibility and thus afford a true foundation for the work to follow.

#### EXERCISE I.

##### SIDE-TO-SIDE POISE; FOR STRENGTH, HARMONY, AND GRACE OF MOVEMENT.

In the first place stand straight, with the hips drawn well back, the chest high but not strained, the head drawn back upon the spine without tilting the chin, the toes placed on a parallel line, the feet set somewhat farther apart than would be the case when standing naturally, and the weight resting equally upon both legs. Now center the mind upon the left hip, and move the latter in a direct

line as far over to the left as possible, until the right leg is entirely relieved of the weight of the body. If this is properly done, the shoulders will be found to lean well over to the right side, to provide a balance for the action. (See figure No. 1.)

Next center the mind upon the right hip, and with the same action move the hip as far as possible to the right side, freeing the left leg entirely of weight, and causing the shoulders to lean toward the left side. Repeat these movements a number of times, being careful that the knee of the leg bearing



FIGURE NO. 1.—FEMALE.

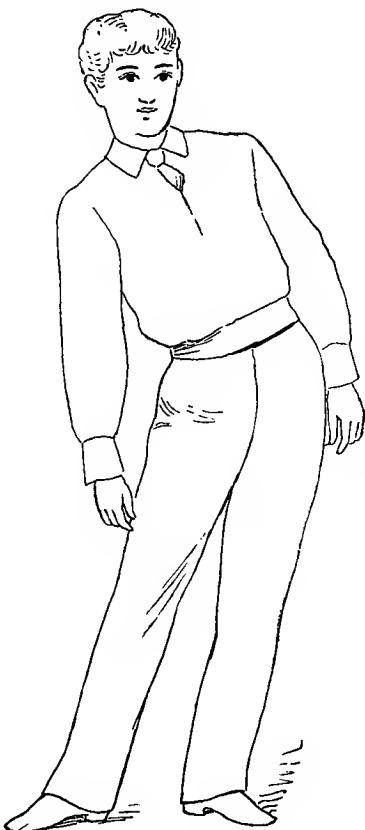


FIGURE NO. 1.—MALE.

the weight of the body is held firm and straight, while the other is naturally and easily bent without the slightest strain upon the muscles. In performing all these exercises make the movements as slowly as possible, in order to give full strength and elasticity to the muscles and bring them under perfect control.

After this side-to-side poise has been practised until a steady, easy movement has been acquired, with perfect opposition between the hips and shoulders, the second part of the exercise should be taken up.

## EXERCISE II.

**SIDE-TO-SIDE POISE, WITH  
HARMONIC ARM ACTION ;  
TO PRODUCE BALANCE AND  
HARMONY OF MOVEMENT  
BETWEEN ALL ACTIVE  
PARTS.**

Repeat the movements just described ; but as the hip is moved to the left side raise the left arm directly from its normal position at the side to the side of the head, with the elbow straight and firm, the hand pendent from the wrist and the fingers pointed outward to the side, as shown at figure No. 2. Then move the right hip to the right, carry the right arm up to the side of the head in the manner just described, and at the same time carry the left arm down to its normal position at the side. Be sure to keep

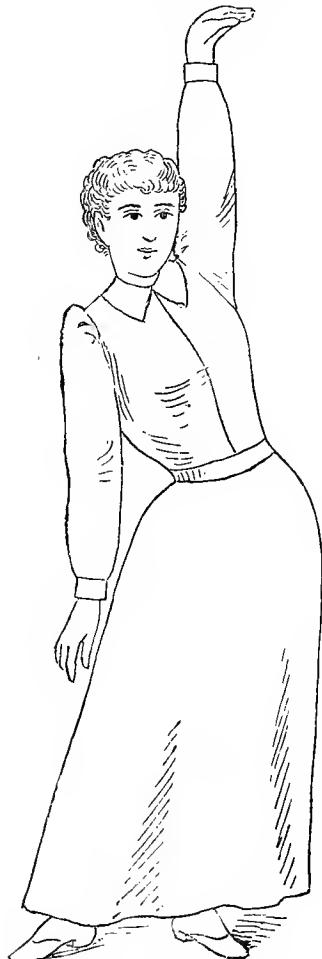


FIGURE NO. 2.—FEMALE.

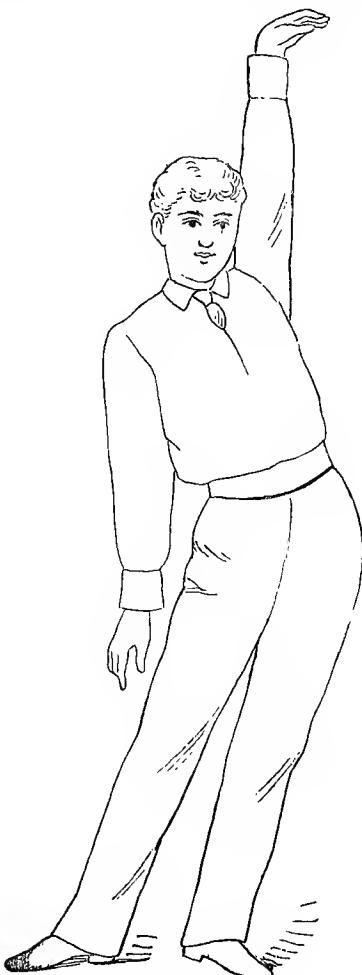


FIGURE NO. 2.—MALE.

the elbows straight throughout the movement and to allow the hands to follow the wrists—that is, when the wrist is moving upward the hand should point downward, and when the wrist is moving downward the hand should point upward, as illustrated at figure No. 3. In this way the wrists and hands will be found to move in opposition, which is one of the great laws upon which the Delsarte System is based.

By this combined action of the hips, arms and shoulders the head will

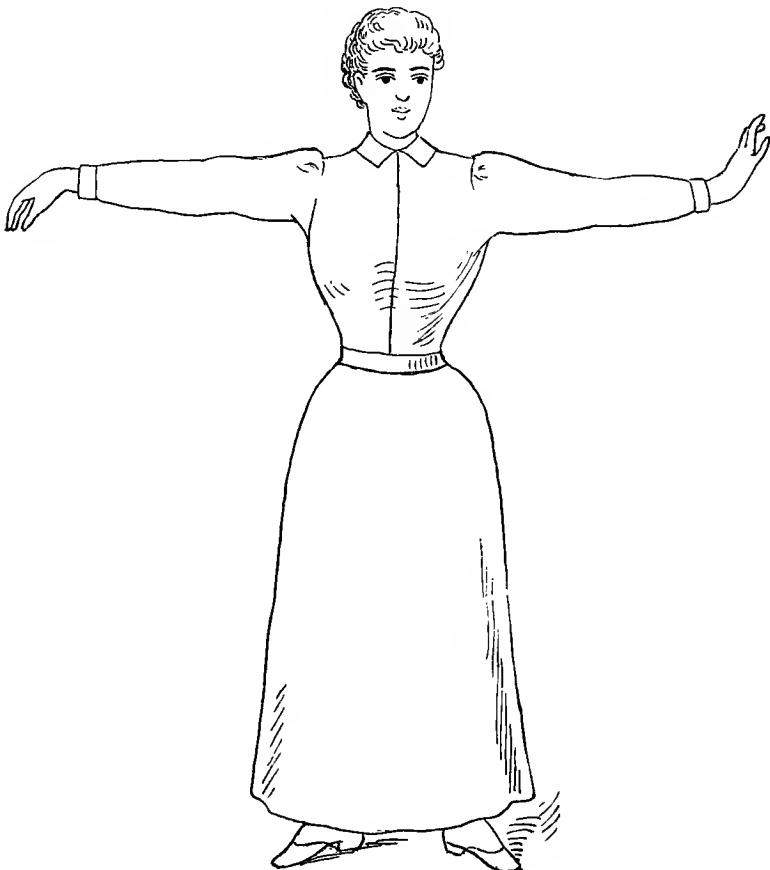


FIGURE NO. 3.—FEMALE.

gradually be taught to unconsciously follow the strong hip, or, in other words, the hip bearing the weight of the body; because as the arm is carried to either side of the head, the latter must move from right to left, or vice versa, to rest against the arm. Thus, by diligent practice we finally produce a smooth, even movement between the hips, arms, shoulders and head, called

harmonic poise. All the members must move in unison. The arms, having a longer distance to travel than the hips, must move faster than the latter; and the head, having the shortest distance to move, must go more slowly than

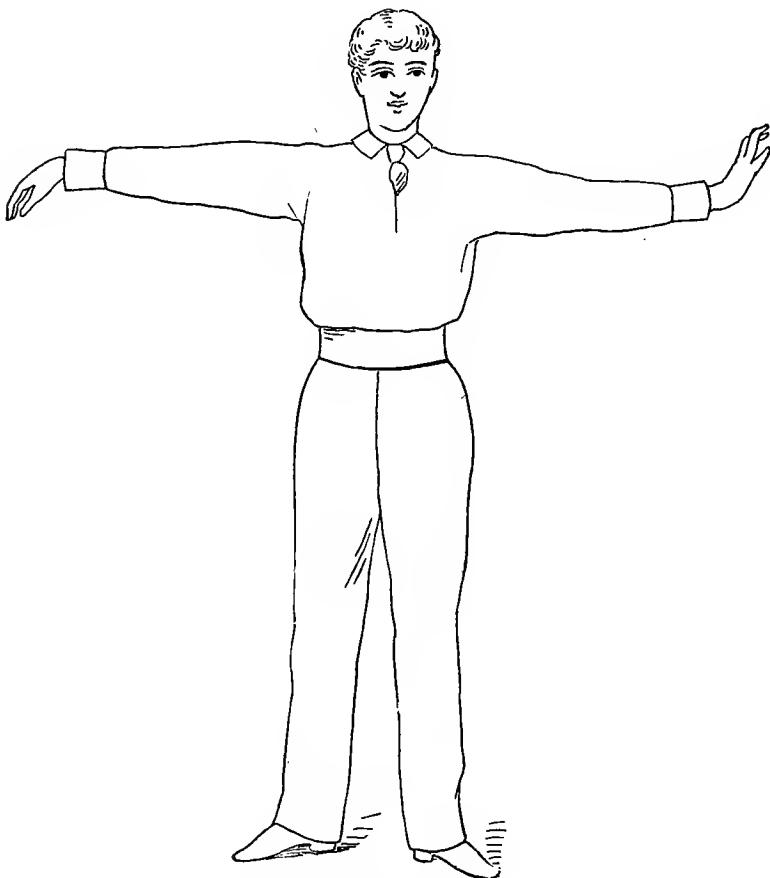


FIGURE NO. 3.—MALE.

either the hips or the arms. This exercise must be practised until it becomes one harmonious movement, all the members acting at the same time.

In beginning the movements be not discouraged if the knees tremble, the muscles ache because they have been in such sad disuse, and the action is tottery generally. The hips will insist on going in any direction but the right one, and the shoulders will show an inclination to follow the hips, with the result that at first the figure will be all awry, somewhat as shown at figure

No. 4. The elbows will not remain straight, the hands will not move correctly, and altogether the result of the attempt will be most discouraging; but persevere, for by diligent practice the desired end may certainly be at-

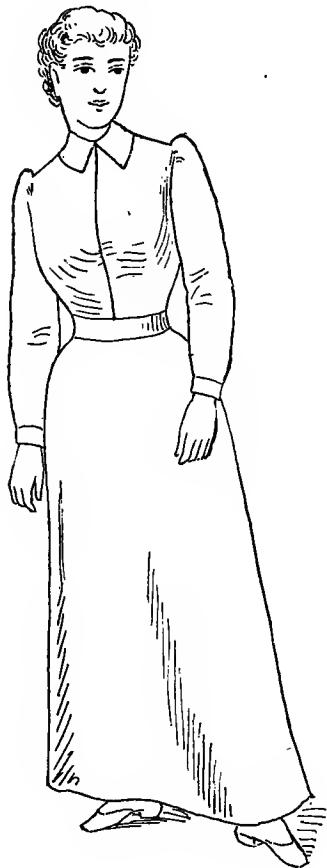


FIGURE NO. 4.—FEMALE.

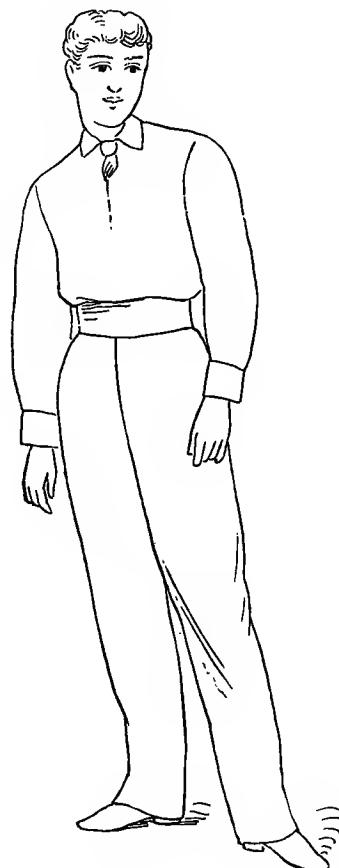


FIGURE NO. 4.—MALE.

tained. Stand before a mirror, and see that every member is doing its work correctly. Use the brain properly, and the machinery will gradually become oiled and move so much more smoothly with every trial that in a month or so the improvement will be surprising.

This exercise having been fairly well mastered, let us take up the next.

## EXERCISE III.

**OBLIQUE POISE; FOR STRENGTH, HARMONY, AND GRACE OF MOVEMENT.**

and center the mind as

Stand with the weight well poised or resting upon the left leg and with the right foot advanced as if about to take a step. As in the previous exercise, keep the hips well drawn back, the chest expanded and the head easily resting at the top of the spine; before upon the hips. Think now of moving the

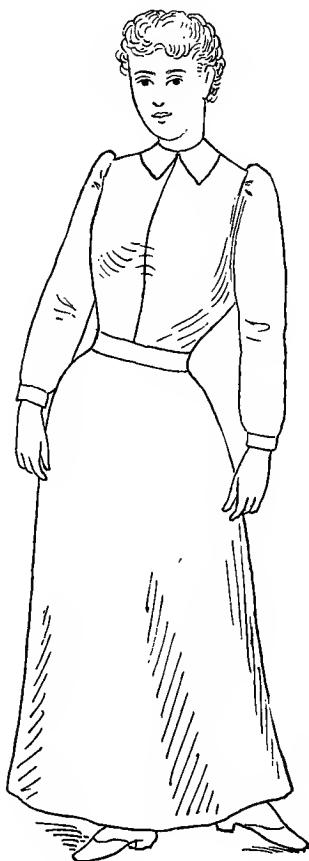


FIGURE NO. 5.—FEMALE.

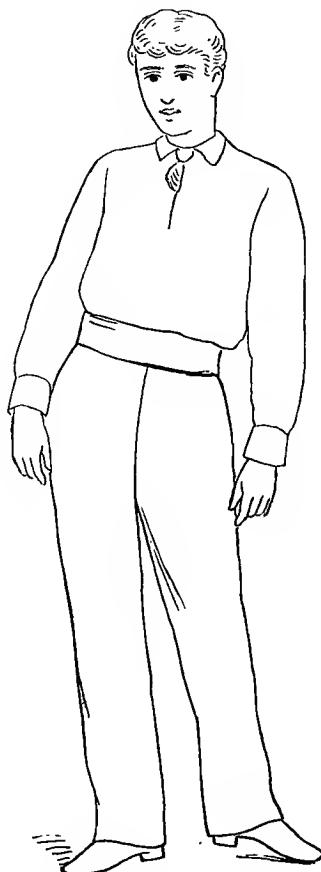


FIGURE NO. 5.—MALE.

right hip in an oblique line forward toward the toe of the right foot. Do not bend the knee of the right leg in moving forward, as there may be an inclination to do, but keep it strong and straight when bearing the weight of the body. When the hip has been thrust as far forward as possible the

shoulders should be leaning well back toward the left leg, obliquely opposed to the right hip, and the left foot should be resting easily upon the floor without any strain upon the leg. (See figure No. 5.)

Now reverse the movement by thinking of drawing the left hip obliquely backward until the weight is fully poised upon the left leg, the knee of which should be perfectly straight, while the right leg should be entirely free from the weight of the body, the shoulders leaning well over toward the right leg, which should be resting easily in front, as indicated at figure No. 6.

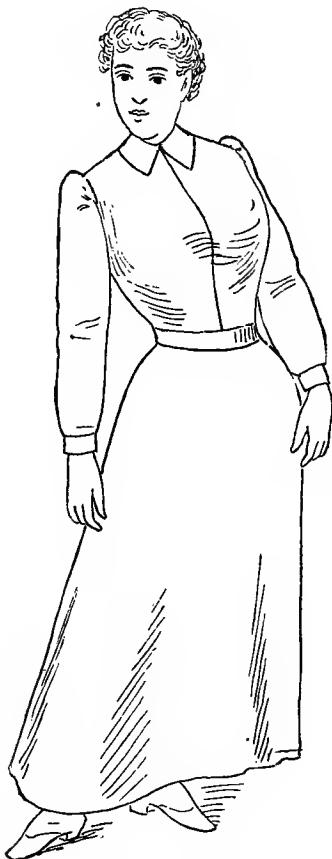


FIGURE NO. 6.—FEMALE.

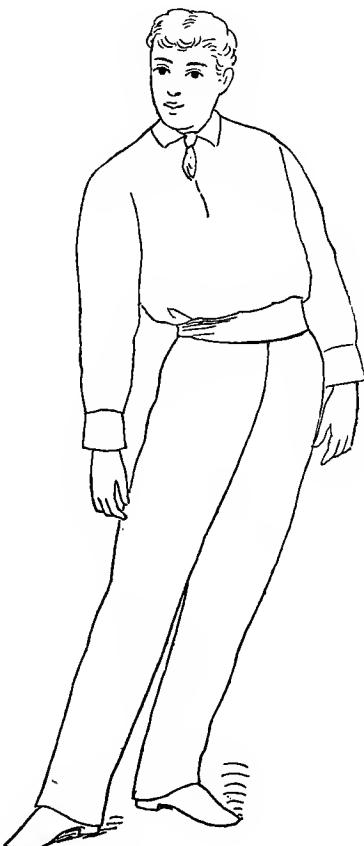


FIGURE NO. 6.—MALE.

Repeat this exercise a number of times, being very careful not to twist the body while performing the transition from one leg to the other, but keeping the members throughout the movement in the same relation to one another as they occupied in the beginning.

## EXERCISE IV.

**OBLIQUE POISE, WITH HARMONIC ARM ACTION.**

forward (instead of to the side) as the right hip is moved forward, and that when the action is finished the right temple should be resting against the arm, the elbow should be quite straight and the fingers should point obliquely forward. As the straight left arm is raised at the back the fingers should

point obliquely backward, with the palm toward the ground; and at the close of the movement the head should be resting against the left arm back of the left ear. Observe the same opposition of the wrists as that previously described.

Repeat the exercise many times; then place the left foot forward in the same relation to the right as the right has previously borne toward the left, and exercise the hips, and afterward the arms, in the same manner. In all these movements, whether to the side or in the oblique, be very careful to keep the shoulders balanced upon their own side in opposition to the hips and head; and above all, do not settle upon the hips—that is, do not finish a movement with a jerk or bounce, but keep the intercostal muscles (lying between the ribs) firm and straight on the side bearing the weight of the body.

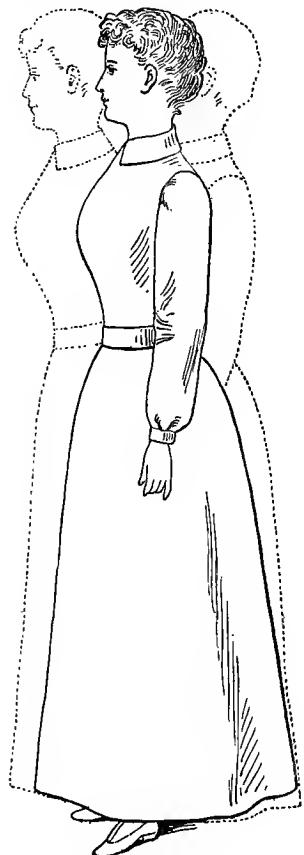


FIGURE No. 7.

**HEEL-TO-TOE POISE; TO ESTABLISH EQUILIBRIUM, AND TO TEACH THE BODY REPOSE OF ACTION.**

Stand with the weight equally poised upon both feet, the toes on a parallel line, but not turned too far out-

ward, the hips well drawn back, the chest predominating, and the head resting easily back

upon the apex of the spine. (Refer to figure No. 7.) Now carry the weight slowly and easily forward until it rests entirely upon the balls of the feet (do not raise on the toes), being very careful while making the transition not to bend at the knees or at the waist, or to thrust the head forward to keep

the balance. The posture is indicated by the dotted lines at figure No. 7. The movement must simply be in the ankles. Now, still preserving the same careful poise of the body, draw the weight slowly back upon the heels. Do not *sway* the shoulders back, but draw the body back as though it were one firm, unbending mass, until the entire weight is resting upon the heels, confining the action to the ankles as before. In practising these movements avoid such postures as are shown by the dotted lines at figure No. 8.

At the beginning, when performing this backward action, the student should feel a very strong tension of the muscles in the calves of the legs, and should also feel as though she were trying to bend the knees backward. By looking over her shoulder into a mirror, she will see that she moves a greater distance than she at first suspected, and that she has the appearance of moving on rollers, provided, of course, she is performing the exercise correctly and does not bend any part of the body but the ankles. Repeat this forward and backward movement a number of times at each practice, going through with it very slowly, as described for the other poises.

When the above movements have been accomplished with steadiness and ease, as the body moves forward raise the chin slightly, and as it moves backward slightly lower the chin, just enough to give balance to the action and preserve the graceful opposition between the head and body.

This exercise will be found to give a person greater equilibrium in the movements and more repose of manner in the actions of daily life. It is, moreover, soothing to the nerves, as it takes the mind from the cause of nervousness by concentrating the attention upon the special feat of keeping the balance; and the subtle movement produces a very soothing effect.

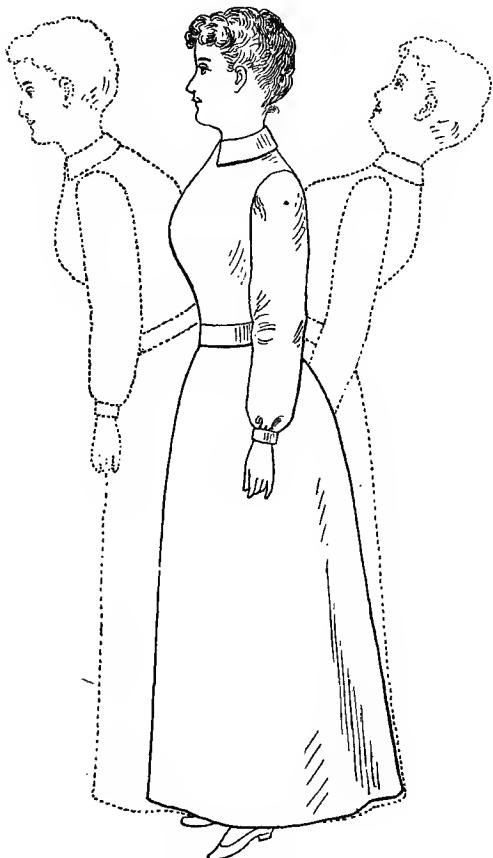


FIGURE NO. 8.

## EXERCISE VI.

**TOE POISE; TO GIVE  
STRENGTH, SPRING AND  
FLEXIBILITY TO THE MUS-  
CLES OF THE FEET.**

Stand exactly as in the previous exercise, and with the same movement carry the weight to the balls of the feet; then slowly raise upon the toes to the highest point attainable without losing the balance, and as slowly carry the weight down again in a straight line until it rests once more on the balls

of the feet, but without allowing the heels to touch the floor. (See figures Nos. 9 and 10.) Repeat this movement from three to five times, as the strength will permit.

The pupil will doubtless be



FIGURE NO. 9.



FIGURE NO. 10.

glad to seek a chair after this exercise, for it is quite tiresome, especially if the ankles are not very strong; but she will find it extremely beneficial if persevered in. It strengthens the muscles of the fore-leg and ankle, gives active spring to the foot and development to the instep, and is decidedly necessary to enable one to walk well. Practise this movement with the others every day, and at about the third practice endeavor to increase the number of times of rising and lowering on the toes without losing the balance or touching the heels.

If these exercises are carefully performed, it will be found that the muscles of the lower limbs become much firmer and stronger, that the hips and head perform their oppositions to the shoulders in a smooth, even movement from side to side or obliquely, as the case may be, and that the arms work harmoniously with the body, with correct movements of the hands and a strong, straight elbow.

When these results have been fully attained, there should be a continual inclination to poise the weight when standing upon one leg, whether right or

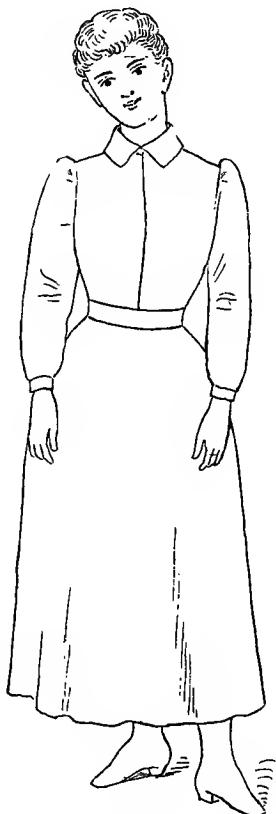


FIGURE NO. 11.

left; but the beginner is likely to fall into a bad habit at this point, if not very careful. This is the fault of carrying the mechanical exercise, which is only for the purpose of strengthening the muscles of the lower limbs, of giving flexibility to the hips and of teaching correct poise of the shoulders, hips and head, into the manner of standing when in repose, by thrusting the hip too far out at the side or inclining the head too much toward the strong leg, or

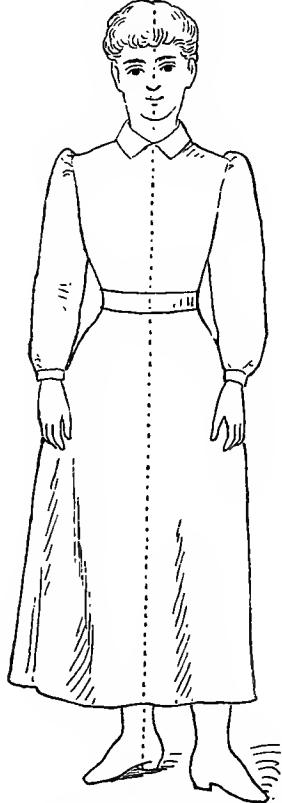


FIGURE NO. 12.—FEMALE.

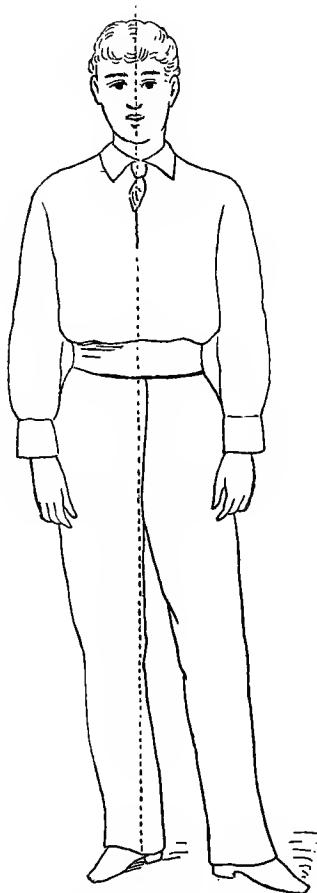


FIGURE NO. 12.—MALE.

both. (See figure No. 11.) When a person stands correctly, a plumb-line dropped from the middle of the forehead should touch the heel of the foot bearing the weight of the body, as represented at figure No. 12. This law was well understood by the old Greek sculptors and was followed by them in all statues of figures standing in repose.

## CHAPTER III. RELAXING EXERCISES.

To gain repose, which can only be acquired through perfect control of the muscles, and to be able to move the individual members of the body according to the will and not by a particular uncontrollable nervous force contained in the muscles themselves, we must take up a series of exercises in relaxation, in order to remove all tension in the muscles throughout the different members of the body, and so save the vital energy by permitting the muscles to rest when not called upon to act. By so doing, we gain command of the muscles and make them plastic and capable of responding to the artistic dictates of the mind.

In our study of relaxation we always begin at the extremities and work inward toward the center, learning to relax each set of muscles in turn. It may be as well to mention here that it is not advisable to begin at the hands and practise relaxing all the muscles of the arms, one set after another, without immediately afterward taking up an exercise to control the muscles and bring them back to their normal condition, devoid of all nervous tension; and the same is true of all parts of the body, except when relaxing the muscles to induce sleep. As it is impossible for the writer to know the needs and defects of the individual pupil, it is well for everyone to study his or her own special characteristics.

If naturally very much relaxed in all the joints, do not increase the looseness by practising relaxing exercises, but rather endeavor to acquire control of the muscles by the performance of controlling exercises; for too much relaxation of the body is a graver fault than stiffness or angularity, as it denotes physical and, sometimes, mental weakness, and it is much more difficult to put life and activity into relaxed muscles than to release stiff ones. On the other hand, if the joints are stiff, practise the relaxing exercises a great deal, until the joints can be relaxed with ease; and do not neglect the controlling exercises, because they develop the muscles equally and give grace to the natural movements.

### HANDS AND FINGERS.

First to be considered are the hands and fingers; so while in a sitting posture raise the right fore-arm from the lap straight up in front, simply bending the arm at the elbow until the wrist is level with the chest, and allowing the hand to hang *utterly relaxed* from the wrist; then by a strong action of the fore-arm up and down, toss the relaxed hand, without the slightest energy or appearance of life in the hand. Be very careful not to assist the movement by an unconscious action in the hand muscles, allowing only the muscles

in the fore-arm to toss the hand. By the same action toss the hand from side to side and in a circle, as well as up and down.

Go through the same exercise with the other arm; and when the fingers and hands have been released from all sense of will, so that they will flap about as if simply attached by strings, try both hands together. If this exercise cannot be accomplished at the first attempt, do not despair, but try many times; for it is often difficult to relax the muscles, especially if one is naturally of a nervous temperament or very energetic. Treat the hands as though they were simply attached to the wrists by strings and could only be moved by some action of the arms.

### ANKLES.

Relax the muscles of the right ankle so that the foot will hang quite limp; then by a strong action of the muscles of the fore-leg (the part from the knee to the ankle) toss the foot about in the same manner as practised with the hand or the fore-arm. Do the same with the left foot. This exercise may be performed either sitting or standing. The pupil will soon learn to know by the sensation when she has released any member from all sense of will, and will be able to distinguish just where she is exercising control if any nervous force is left in the member she is trying to relax.

### WRISTS.

Now stand and endeavor to attain full relaxation of the wrists. This is a very beneficial exercise. It develops the muscles of the upper arm and expands the chest, while accomplishing its purpose of relaxing the muscles of the wrists. Stand with the weight equally poised upon both legs, the heels nearly together and the hips drawn back; then raise the arms straight out at the sides until level with the shoulders, with the palms downward and the hands hanging utterly relaxed. Be sure the elbows are straight. By a strong action of the arm muscles only from the shoulders to the wrists toss the relaxed hands up and down, at first slowly, then more rapidly, being careful to keep all sense of will out of the hands. Do not forget the idea of the string attachment.

This will prove very fatiguing at first, because the muscles are all so weak and unaccustomed to this kind of action; and the pupil will doubtless be glad to take the first shoulder exercise.

### SHOULDERS.

The shoulders are usually the most difficult portion of the body to relax, probably from the fact that from early childhood we have been made conscious of them by being continually begged or ordered by relatives and teachers to hold them back, which is wholly erroneous. It is, therefore, necessary in many

instances to employ three sets of exercises to release the shoulder muscles from all sense of will.

**EXERCISE I.**—Raise the arms from the sides as if they were almost too heavy to lift, until they reach the altitude of the shoulders; then release them from all will power and allow them to drop to the sides as if paralyzed—perfectly dead weights from the shoulders to the tips of the fingers, being careful not to hold them at the shoulders after they fall. Perhaps they will fall in a relaxed condition, but after they reach the sides they will very likely rebound as if mounted on wires, so the exercise should be repeated a great many times, especially if the shoulders are inclined to be stiff.

**EXERCISE II.**—Stand with the weight equally disposed upon both feet and the heels nearly together or normally placed. Then by a swaying action from the ankles only, first to the right and then to the left, toss the relaxed arms about the body, being extremely careful that there shall be no unconscious assistance in the movement from the muscles of the shoulders. The arms must hang as if they were simply attached by strings and could only be tossed about by the action of the body from the ankles. Be a child again, and give up the entire will to the enjoyment of the action. It is so restful to be able to relax these stiff muscles that the arms will feel better after the very first trial of the exercise.

**EXERCISE III.**—Stand in poise upon the right leg, and advance the left foot slightly in front of the right, being careful to keep an easy balance; then bend the body at the waist toward the left side, raise the left arm heavily, straight out at the side, until level with the shoulder, remove all sense of will from the arm, and allow it to drop to the side as if paralyzed. Be careful not to allow any nervous force to creep into the arm after it falls; it should hang wholly relaxed and should swing for a few seconds from the force of the fall. Repeat the dropping of the arm several times. Then by a pivotal or twisting action of the body from the right ankle, swing the relaxed arm backward and forward, with no more feeling than if it were attached to the shoulder by a string. Poise upon the left leg, and exercise the right arm in the same manner.

### ELBOWS.

**EXERCISE I.**—Next we learn to relax our stiff elbows. This may be found rather difficult, but the exercise is just as necessary as any of the others to give a free, graceful movement to the arms. The elbows are frequently very aggressive in appearance, standing out at the sides (see figure No. 13), and giving a very angular and ungraceful contour to the arms; but when one has learned to relax the shoulder and elbow joints, the arms will hang easily in their proper position, as shown at figure No. 14. A very slight tension in the shoulder will throw the arms out of their proper range. To relax the right elbow, stand with the weight resting upon the right leg, the right hip well thrown out to the right side and the elbow joint upward on

a level with the shoulder, in which position the palm of the hand should face backward. Then drop the fore-arm, wholly relaxed, and allow it to swing for a few moments from the natural vibration caused by the fall.

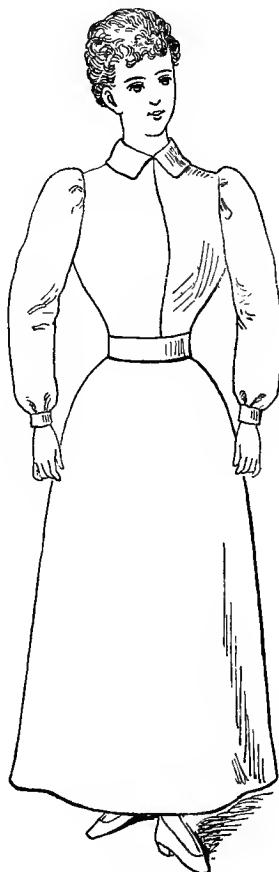


FIGURE NO. 13.

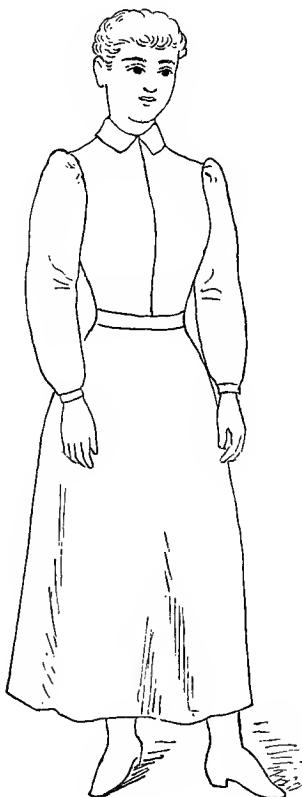


FIGURE NO. 14.

Repeat this action a number of times, and then poise upon the left side and exercise the left arm in the same manner.

**EXERCISE II.**—Having learned to drop the fore-arm, endeavor by a forward-and-backward and a rotary action of the upper arm from the shoulder to swing the fore-arm in an utterly relaxed condition from the elbow joint. This is very difficult to do, but it can be accomplished by practice and perseverance. Do not attempt this action until the dropping of the arm from the elbow has been thoroughly mastered.

### KNEES.

Sit upon an ordinary chair, place both hands under the thigh midway between the hip and the knee of the right leg, and with them raise the leg sufficiently to leave the foot swinging a few inches above the floor; slowly raise the fore-leg until it is on a line with the hip and knee directly in front of the body, making the knee as straight as possible; then let go the muscles of the fore-leg completely, and allow it to fall at the knee in a relaxed condition, swinging like a pendulum by its own weight. Repeat this movement at least nine times, and then exercise the left leg in the same manner. Persons obliged to sit a great deal will find an occasional practice of this exercise to afford decided relief from the strain of holding the knees a long time in one position.

### HIPS.

Stand on the right foot on a slight elevation, such as a stool, hassock, pile of books or anything that will raise the person a few inches above the floor. Stand near enough to the edge to allow the left foot to hang over the side unobstructed, and rest the right hand on the back of a chair for support, lest in the endeavor to keep the balance an unconscious will power be thrown into the leg that is being relaxed. By a swaying, backward-and-forward action of the hip, swing the left leg directly from the hip like the pendulum of a clock, without exerting the slightest will power in it. Occasionally stop the swaying movement on the right side, but allow the left leg to continue swinging in its perfectly relaxed condition. It will be found of great assistance in the proper performance of this exercise to carefully stand in correct poise, with the shoulder, head and hips well balanced, not leaning the shoulder toward the right side.

Exercise the right leg in the same manner by poising the weight upon the left side. This exercise is intended to give full freedom of motion in the hip, preparatory to teaching the leg to swing easily forward in the action of walking correctly and gracefully.

### NECK.

Sit upright upon an ordinary high chair. Relax the muscles of the neck and throat so that the head will sink forward upon the chest, and the full weight of the head will be sustained by the muscles at the back. Sway the body to the left so that the head will roll over to the left side and hang over the left shoulder, the strain being felt by the muscles on the right side. Sway the body from the left side backward and allow the head to hang back, thus bringing the strain upon the muscles in front. From this position sway the body to the right until the head falls over the right shoulder and strains the muscles of the left side. Then sway the body forward until the head falls

over the chest as at the start. Afterward reverse the movements by rolling the head in the opposite direction.

If the exercise causes a sense of dizziness, do not repeat it too often; but do not allow a slight discomfort of this sort to prevent the practice of the exercise, because when one is able to relax the muscles of the neck fully and to cause the head to roll simply by the swaying of the body and not by an unconscious action of the neck, the movement will no longer produce dizziness. The exercise is designed to relieve the neck of stiffness and the throat of the tension frequently caused by an improper use of the voice. Be careful not to jerk the head about so as to injure the cords of the neck, but practise slowly and evenly as directed for all previous movements.

### FACIAL MUSCLES.

While studying so thoroughly each distinctive portion of the body, we must not forget that very important part, the face; for we see many facial defects and mannerisms acquired through habit, such as crooked mouths, set lips, stiff jaws, blinking eyes, crow's-feet, wrinkled and frowning brows and innumerable other faults which might be remedied if the afflicted individuals only knew how.

The face is by nature the least active portion of the whole body, for which reason it should be mechanically exercised to keep the blood in proper circulation, to prevent wrinkles, to make the muscles firm and to ward off the traces of age. If blemishes of the skin appear, they are usually upon the face, where the pores have become stopped through lack of exercise. The friction of the clothing keeps the skin beneath it in a healthy condition, while the hands are always active and receive frequent washings and rubbings with the towel.

*First Action.*—Relax the jaw and allow it to drop by its own weight.

*Second Action.*—Shake the head so as to toss the relaxed jaw from side to side. These two exercises are designed to soften the lower portion of the face and place it under the control of the will, and also to correct mannerisms of the chin often acquired through incorrect methods of speech.

*Third Action.*—Raise and lower the brows without wrinkling the forehead. If this prove difficult, use the fingers to push the forehead in the given direction, until a mechanical control of the muscles is gained.

*Fourth Action.*—Move the brows inward and outward, or, in other words, contract and expand them.

*Fifth Action.*—Raise and lower the inner corners of the eyebrows.

*Sixth Action.*—Raise and lower the outer corners of the eyebrows. If this and the preceding movement prove difficult, use the fingers as described for the brows.

*Seventh Action.*—Drop the upper lids heavily over the eyes, as if you were falling asleep and the lids were too heavy to hold up. Do not raise the lower lids.

*Eighth Action.*—Raise and lower the lower lids, giving to the eyes the appearance of scrutiny.

*Ninth Action.*—Raise and lower the muscles of the nose.

*Tenth Action.*—Expand the nostrils.

*Eleventh Action.*—Raise and lower the corners of the mouth.

*Twelfth Action.*—Expand and contract the lips.

Repeat each of these actions a number of times. They should be practised before a mirror to make sure the movements are correctly taken.

After exercising the face as above, rub with the forefinger the small muscles about the eyes, especially those at the outer corners, upward, downward, outward, inward and with a circular motion. Then with all the fingers rub the cheeks upward and downward and with a circular motion; and also the forehead, upward and downward, and outward and inward. If the friction seems too severe for the skin, moisten the fingers slightly with some cooling lotion before commencing the rubbing process.

These exercises, practised every night before retiring, or once or twice daily, cannot fail to improve the general appearance, by adding expression to the face, by giving flexibility to the muscles and firmness and clearness to the skin, and by smoothing away the creases and wrinkles, and thus counteracting the ravages of time. Try the process for a month and discover how much can be done for the face by these simple relaxing exercises.

## BODY.

*First Action.*—Stand with the weight equally disposed upon both legs, the heels being almost together; then sway forward from the ankles as far as possible, keeping the knees straight, until obliged to take a step forward in order to keep from falling.

*Second Action.*—With the same order of action sway the body backward as far as possible, until obliged to take a step backward to retain the balance.

*Third Action.*—Sway to the right side as described above, until obliged to cross the left foot over the right to take a step, in order to retain the balance.

*Fourth Action.*—Sway to the left side with the same order of movement as that described for the right.

Repeat each action several times.

*Fifth Action.*—Stand with the weight upon the retired left foot, with the right foot advanced as if about to take a step; then sway the weight in a circle from the heel of the left foot to the ball, then from the ball of the left foot to the ball of the right, then from the ball of the right foot to the heel of the right, and lastly from the heel of the right to the heel of the left. Repeat the circle several times; and then stand upon the right foot with the left advanced, and repeat the exercise in the reverse direction.

## CHAPTER IV.

### CONTROLLING MOVEMENTS.

#### RADIATIONS.

Now that we have learned to release all the muscles of the arms, we must next study how to use them easily and gracefully. Very few people, unless they have been taught to do so, use the arms from the shoulders, action usually beginning from the extremities (the hands) and extending about to the elbows, where it stops; so that we have such angular movements as those shown at figures Nos. 15 and 16. Conventionality ties down our elbows and takes away all freedom of movement and, consequently, all grace. While the

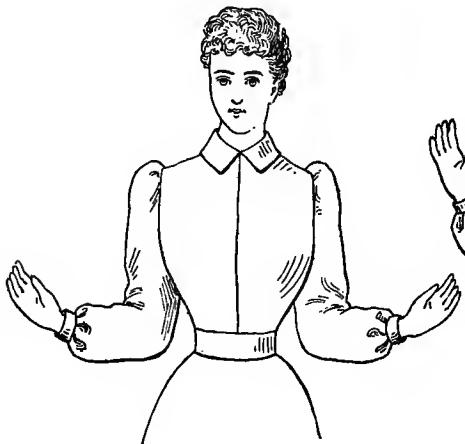


FIGURE No. 15.



FIGURE No. 16.

elbows should not be aggressive, all broad actions should begin in the upper arms and should reach the hands last. (Observe figures Nos. 17 and 18.) The lighter and more delicate movements should begin in the wrist, with simply an easy, untrammeled action of the elbow responsive to the action of the wrist.

To accomplish this, every portion of the arm must be taught to move independently of every other part, and with this in view we enter upon the following series of movements.

#### STRAIGHT RADIATION.

**EXERCISE 1.**—Stand with the weight equally disposed upon both legs, the feet upon a parallel line and the arms hanging normally at the sides.

*First Action.*—Turn the fore-arms upon the elbows until the palms face directly forward.

*Second Action.*—Bend the wrists until the palms face upward, being careful not to bend the elbows.

*Third Action.*—Bend the elbows, without thrusting them out at the sides, so the tips of the fingers will touch the forward part of the shoulders.

*Fourth Action.*—Keeping the fingers in the same relation to the shoulders, raise the elbows out at the sides until level with the shoulders.

*Fifth Action.*—Carry the fore-arms outward until the shoulders, elbows and wrists are on a straight line, the wrists being still turned inward, with the palms facing the body.

*Sixth Action.*—Turn the wrists outward until the hands are straight

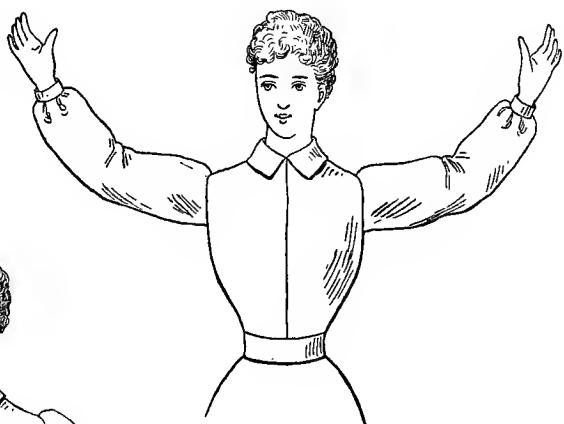


FIGURE NO. 18.

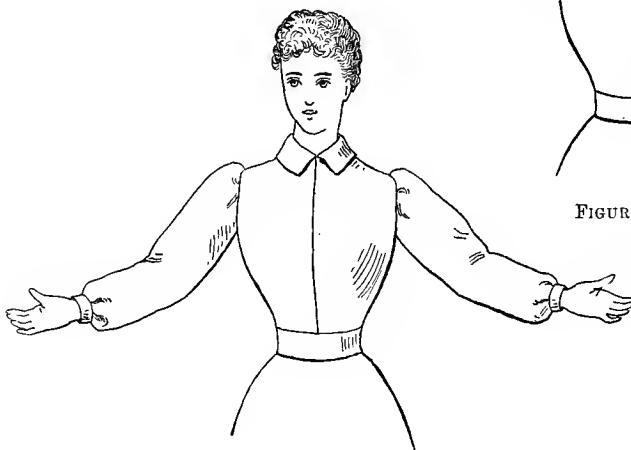


FIGURE NO. 17.

and level with the arms, the palms facing forward.

Then perform the reverse movement as follows :

*First Action.*—Bend the wrists inward, so

that the palms will face the body; do not bend the elbows.

*Second Action.*—Bend the elbows without lowering them from the level of the shoulders, so that the tips of the fingers will touch the forward part of the shoulders.

*Third Action.*—Carry the elbows to the sides, keeping the fingers in the same relation to the shoulders.

*Fourth Action.*—Turn the fore-arms down to the side, straightening the elbows, but keeping the wrists bent so the palms turn upward.

*Fifth Action.*—Turn the hands downward so that the palms face directly forward.

*Sixth Action.*—Turn the arms at the elbows to the normal position, with the palms facing the body.

Practise these exercises until each movement seems to blend into the next. Do not jerk any portion of the arm from one position into a following one, but let the movements be smooth and even throughout the entire exercise. Repeat the actions a number of times until they have been fairly well learned; then take up the second exercise.

**EXERCISE II.**—Stand with the weight equally disposed upon both feet, the toes on a parallel line, as in the previous exercise, and the arms normally at the sides.

*First Action.*—Raise the elbows level with the shoulders, and simply allow the fore-arms to hang relaxed upon the elbows. In practising this movement be very careful not to thrust the shoulders upward. Let the action be entirely in the upper arms, and in raising the elbows do not thrust them backward, but keep them upon a straight line with the shoulders.

*Second Action.*—Curve the fore-arms outward until the wrists are upon a straight line with the shoulders and elbows; but the wrists should still be turned inward so that the palms of the hands face the body.

*Third Action.*—Turn the wrists outward until the hands are straight and level with the arms, the palms facing forward.

*Fourth Action.*—Turn the straight arms from the shoulders until the under portions of the wrists face downward, the palms face outward from the sides and the finger-tips point upward.

*Fifth Action.*—Carry the arms downward to the sides, keeping the elbows straight, and not altering the position of the hands.

*Sixth Action.*—Drop the hands easily to the sides in a normal position.

#### SPIRAL RADIATION.

Stand in easy poise upon the left leg, with the right arm hanging at the right side in normal position, as at figure No. 18.

*First Action.*—Turn the right fore-arm at the elbow until the palm of the hand faces directly forward. (See figure No. 19.)

*Second Action.*—Bend the wrist until the palm faces upward, being careful not to bend the elbow. (See figure No. 20.)

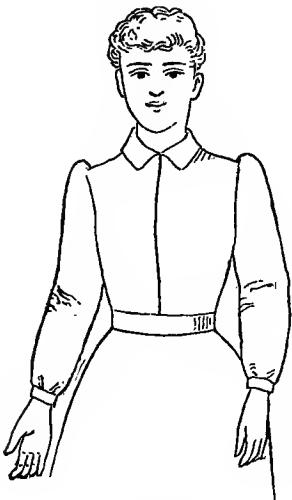


FIGURE NO. 19.

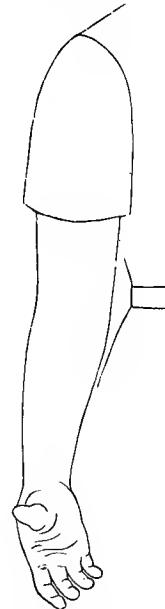


FIGURE NO. 20.

*Third Action.*—Bend the elbow, without thrusting it out at the side, so that the tips of the fingers will touch the forward part of the shoulder as shown at figure No. 21.

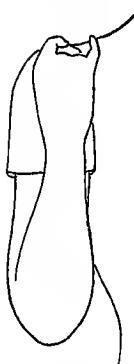


FIGURE NO. 21.

*Fourth Action.*—Raise the elbow to a level with the shoulder, without thrusting the latter upward; and at the same time turn the fore-arm until the hand falls pendent at the wrist, as if the raising of the elbow had caused the hand to fall. This is illustrated at figure No. 22.

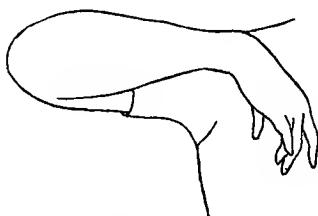


FIGURE NO. 22.

*Fifth Action.*—Lower the elbow to the side, but keep the wrist level with the shoulder; and while lowering the elbow, permit the hand to turn upon the wrist until the fingers point directly forward from the shoulder, with the palm facing downward. (See figure No. 23.)



FIGURE NO. 23.

*Sixth Action.*—Straighten the arm out in front exactly level with the shoulder, and at the same time twist the fore-arm upon the elbow, keeping the fingers pointed forward, until the palm of the hand faces straight upward, as seen at figure No. 24.



Now reverse the movement as follows :

*First Action.*—Lower the elbow close to the side, without thrusting it outward; and while performing this action, twist the fore-arm upon the elbow and keep the fingers pointed straight forward until the palm of the hand faces downward, the wrist being level with the shoulder, as at figure No. 23 in the previous movement.

*Second Action.*—Raise the elbow until level with the shoulder, and at the same time allow the fore-arm to turn until the hand hangs pendent from the wrist, with the finger tips pointing downward, as pictured at figure No. 22 of the previous movement.

*Third Action.*—Lower the elbow to the side; and while doing so turn the fore-arm upon the elbow until the tips of the fingers touch the forward part of the shoulder. This position is represented at figure No. 21 of the previous movement.

*Fourth Action.*—Lower the fore-arm to the side until the elbow is straight, but do not drop the hand at the wrist.

*Fifth Action.*—Turn the hand downward until the palm faces directly forward.

*Sixth Action.*—Turn the hand to the body, taking the normal position, as at figure No. 8.

### CURVED RADIATION.

**EXERCISE I.**—This exercise is a curved movement of the arm to teach an easy action from the shoulder. Stand in correct poise, with the weight resting upon the left leg, and the right arm hanging at the side in normal position.

*First Action.*—Turn the right straight arm toward the left side in front without twisting the body to the left, until the palm of the hand faces outward

to the right side,  
keeping the arm  
as close as possi-  
ble to the body,  
and being care-  
ful not to thrust  
the elbow out-  
ward. (See fig-  
ure No. 25.)

*Second Action.*  
—Raise the fore-  
arm from the  
elbow across the  
chest until the  
pendent hand is level with the left  
shoulder, as shown at figure No. 26.

*Third Action.*—Curve the wrist  
obliquely to the right until the  
whole arm is in  
a straight line  
facing forward  
from the right  
shoulder, with  
the palm turned  
upward. (See  
figure No. 27.)

*Fourth Action.*  
—Turn the  
whole arm over

from the shoulder until the palm of the  
hand faces forward. (See figure No. 28.)

*Fifth Action.*—Carry the arm down to the side, with  
the wrist bent upward, as illustrated at figure No. 29.



FIGURE NO. 25.



FIGURE NO. 26.

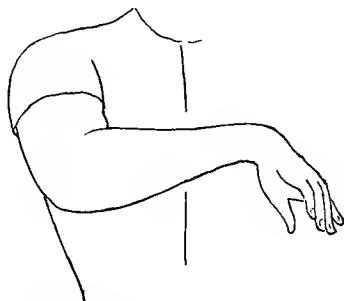


FIGURE NO. 27.

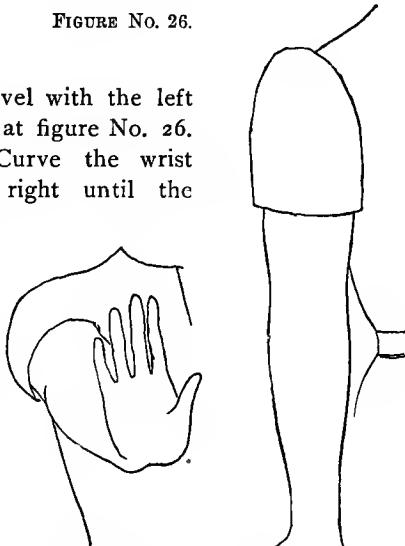


FIGURE NO. 28.

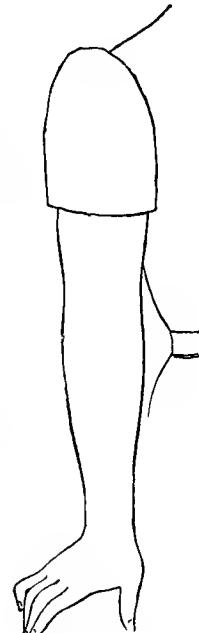


FIGURE NO. 29.

*Sixth Action.*—Drop the hand to the normal position at the right side. Repeat these movements a number of times, and exercise the left arm with the same order of action; also exercise both arms together, curving one over the other in the second movement.

**EXERCISE II.**—The second curved exercise is performed as follows:

*First Action.*—Simply turn the arm forward from the shoulder until the palm faces directly backward.

*Second Action.*—Raise the arm in front until level with the shoulder, with the elbow slightly curved, the hand hanging pendent at the wrist, and the palm facing downward.

*Third Action.*—Curve the wrist outward to the side until the whole arm is upon a straight parallel line from the shoulder, with the palm of the hand facing upward.

*Fourth Action.*—Turn the whole straight arm over from the shoulder until the palm faces downward.

*Fifth Action.*—Lower the arm to the side, keeping the wrist turned upward.

*Sixth Action.*—Drop the hand to its normal position.

Repeat the movement a number of times, and exercise the other arm, and then both arms together. Practise all the above-mentioned exercises until the arms move with perfect grace and ease and with a feeling of freedom in each section of them. If the joints move stiffly or jerkily, do not neglect the relaxing exercises.

If these exercises are practised faithfully, together with the relaxing movements, there will be found many more joints in the arms than were ever thought possible before.

We would again remind the student that all these movements must be performed simply as exercises and not carried into the ordinary daily actions to produce affectation and artificiality, which are to be most strenuously avoided. If the motions are practised faithfully from one to two hours daily, general grace of action will be acquired unconsciously, without any effort to produce effect.

#### GENERAL CONTROLLING EXERCISE FOR THE CHEST AND TORSO.

*First Action.*—Sit normally erect upon an ordinary chair without leaning either forward or backward, with the arms

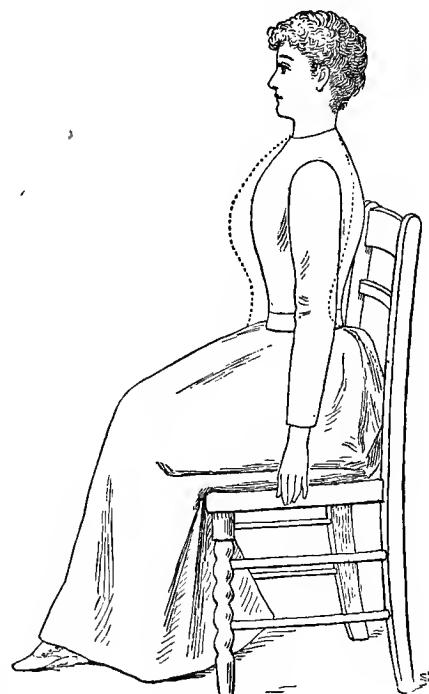


FIGURE NO. 30.

hanging naturally at the sides, as shown at figure No. 30. Mechanically thrust the chest as far forward as possible, without altering the position of the shoulders, as indicated by the dotted lines in figure No. 30.

*Second Action.*—From this fully expanded position draw the chest inward and backward as far as possible, wholly relaxing the chest during the transition. (See figure No. 31.)

*Third Action.*—Raise the body off the hips, and stretch the muscles upward between the waist and arm-pits, without mechanically thrusting the shoulders upward, as at figure No. 32.

*Fourth Action.*—Gradually relax the muscles between the ribs, and allow

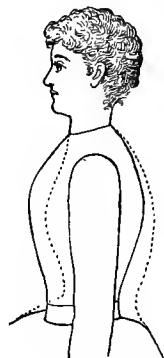


FIGURE NO. 31.

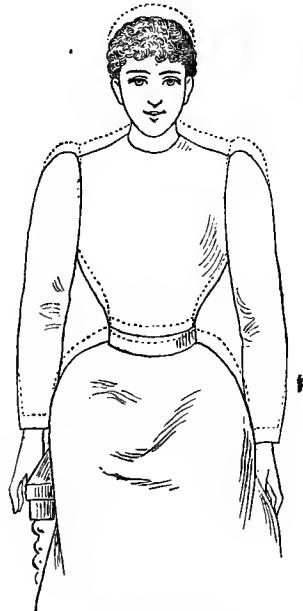


FIGURE NO. 32.

the body to sink as low as possible upon the hips. (See figure No. 33.)

*Fifth Action.*—Raise the body to normal position.

*Sixth Action.*—Lean the body forward slightly, as at figure No. 34; then sway the shoulders in a semi-circle as far as possible to the right, and at the same time turn the head over the left shoulder, with the face turned upward, as pictured at figure No. 34 A. Now sway the shoulders in a semi-circle in

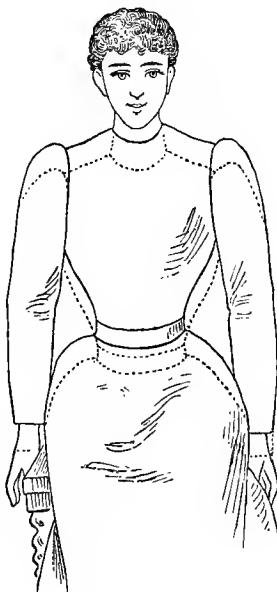


FIGURE NO. 33.

front as far as possible to the left, and turn the head over the right shoulder, with the face turned upward, as shown by the dotted lines at figure No. 34A. Repeat several times, and let the action of the head and shoulders be simultaneous.

These exercises are designed to help establish control and flexibility of the body; and

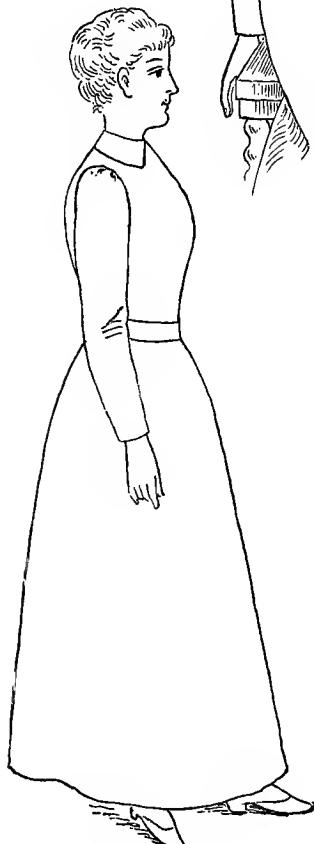


FIGURE NO. 34.

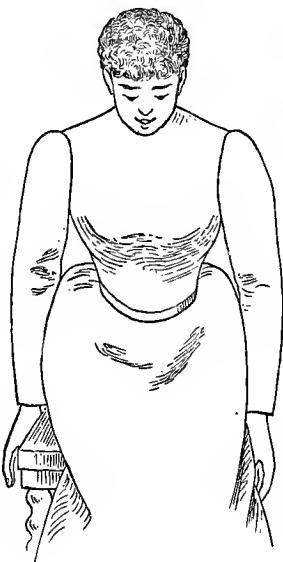


FIGURE NO. 34.

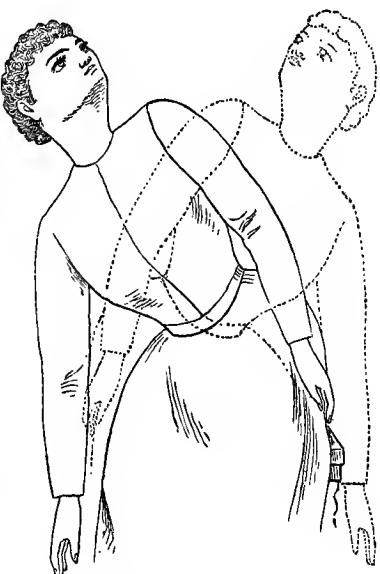


FIGURE NO. 34 A.

the mechanical action is also necessary to teach expression from an active heart-center. It mechanically prepares the channels of expression by making them facile and ready to respond to impression, and, as a mere gymnastic exercise, is valuable because it produces flexibility of the trunk and, consequently, more freedom of movement.

#### GENERAL EXPANSIVE EXERCISE.

In order to promote still greater freedom and activity of the body and extremities, let us again stand in easy poise, with the weight upon the backward leg and the other leg advanced slightly, as at figure No. 35.

*First Movement.*—Carry the weight upon the hip of the advanced leg, the knee of which should be straight; and at the same time ex-

FIGURE NO. 35.

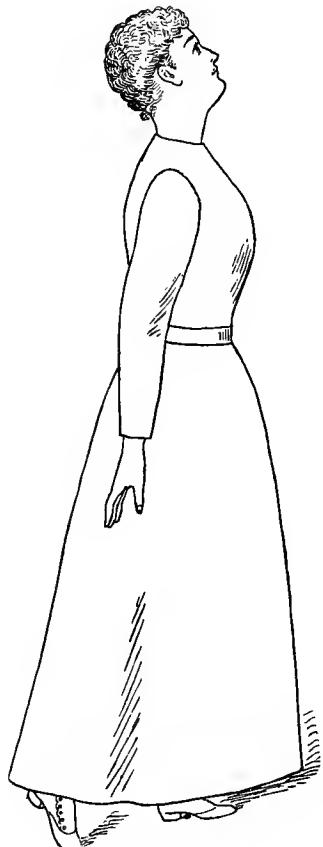


FIGURE NO. 36.

pand the chest, raise the head, and throw the arms back, with the palms facing forward. (See figure No. 36.)

*Second Movement.*—Sink slowly back until the weight is poised upon the retired leg, and

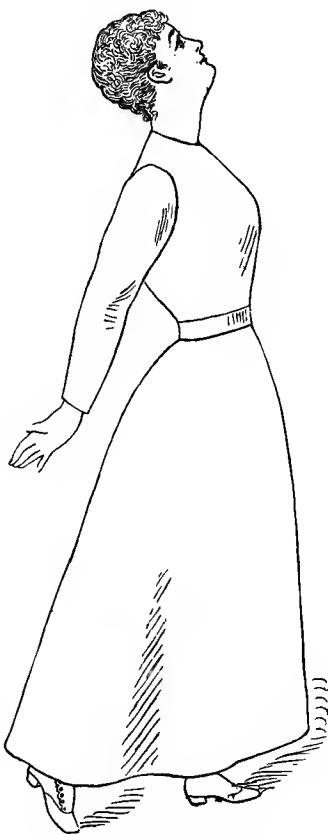


FIGURE NO. 38.

at the same time relax the chest, carry the arms and hands to their original position at the sides, and lower the head (figure No. 37) until the body has assumed its normal position.



FIGURE NO. 37.

*Third Movement.*—Advance

the forward leg with a very firm, straight knee; and carry the weight upon it, with the chest and arms raised higher, with a fuller expansive movement than before, and with the head well thrown back. (See figure No. 38.)

*Fourth Movement.*—Sink back slowly as before, until the weight of the body is poised upon the

retired leg, the knee of which should be straight; wholly relax the chest, sink the head lower, and clasp the hands in front of the body. (Refer to figure No. 39.)

*Fifth Movement.*—Place the advanced foot forward, with the knee slightly bent;

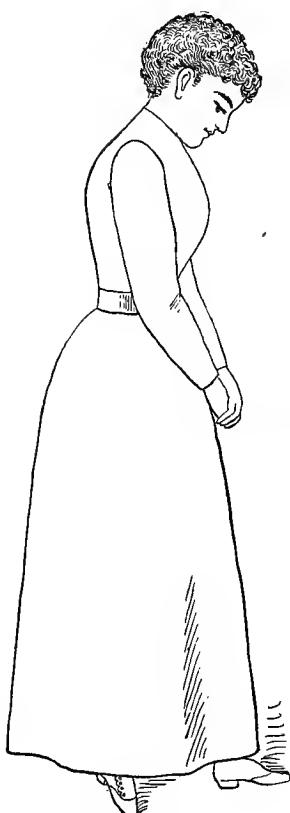


FIGURE No. 39.

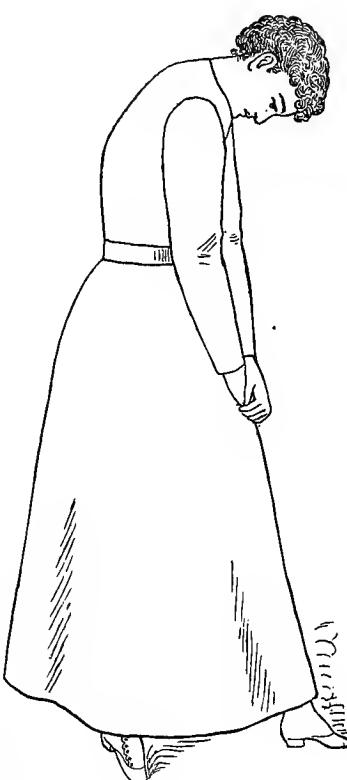


FIGURE No. 41.

carry the weight throw the head ed before, but higher and give sion to them (See figure No.

*Sixth Move-*  
upon the retired before, but bend ly, and make more contracted arms and hands the head lower, chest and draw more. (Shown at



FIGURE No. 40.

forward, and back as described raise the arms a wider expand and to the chest. 40.)

*ment.*—Sink back leg as described the knee slight the movement by drawing the closer, sinking and relaxing the ing it in still figure No. 41.)

*Seventh Movement.*—Throw the weight upon the advanced leg as far as possible. The knee must be deeply bent, the head well thrown back, and the arms and chest at their widest expansion, the arms being almost as high as the shoulders. (See figure No. 42.)

*Eighth Movement.*—Draw the weight back upon the retired

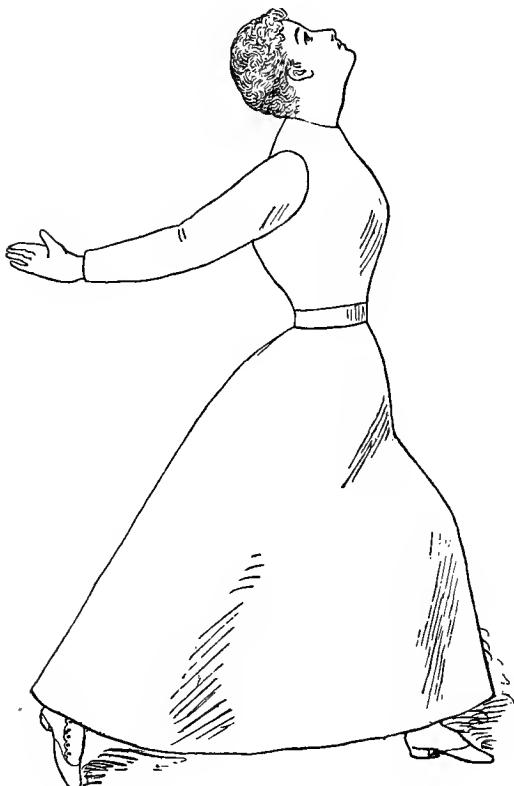


FIGURE No. 42.

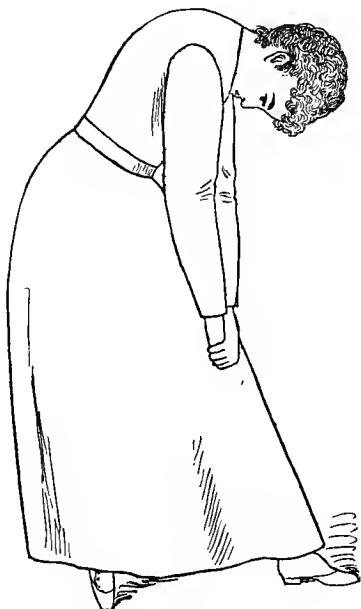


FIGURE No. 43.

leg, with a deeply bent knee; close the arms and chest still more closely, and sink the head as low as possible upon the chest. (See figure No. 43.)

Reverse the eighth movement until the body and limbs have again assumed their normal position. Then place the other foot forward and practise the movements as just described. This is a most healthful exercise and, if well practised, will relieve the body of all tendency to contraction. In trying the movements it will be observed that two are forward and two back upon the straight knee, and two are forward and two back upon the bent knee. The movements should be so gauged that each will be more expanded or contracted than the previous one, until the body and extremities have reached their widest range of expression. The exercise will be difficult of accomplishment unless the pupil has been prepared for it by repeti-

tion of former exercises; but practise faithfully for full, expansive and flexible movement of the chest and free, expansive action of the limbs and neck.

### SWAYING OF THE SHOULDERS, FOR FLEXIBILITY OF THE WAIST MUSCLES.

This is an exercise, similar to the one described before in a sitting posture, to produce a more general freedom and flexibility of the waist muscles and more complete sway of the shoulders. Stand with the weight equally disposed upon both feet. Bend the body slightly forward at the waist, then sway the shoulders with a semi-circular action to the right, and at the same time convey the weight upon the right hip. Do not alter the position of the feet, but simply free the left leg from the weight of the body, and allow the foot to rest easily upon the floor. During the transition the head should turn slowly until it faces over the left shoulder. Repeat this swaying movement from side to side, with the opposing motion of the head; and gradually expand the action of each sway of the body, and give more abandon to the rolling of the head. The action of the body and head must be simultaneous, as if the mechanical movement of the former caused the rolling of the latter.

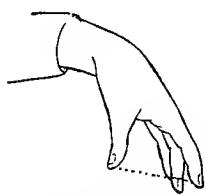
Having performed this exercise, repeat the same order of action with a backward sway of the shoulders, being particular to observe the same opposition of the head.

### HARMONIC EXPANSION OF THE HAND.

We have harmonic poise or expansion of the fingers as well as of the lower limbs. Many find this exercise of the hands a most interesting study, because by diligent practise so much expression can be given to even an ugly hand; and, besides, the movements may be so readily practised during moments that would otherwise be idle. Exercise one hand at a time so as to give full attention to the motions.

Drop the hand (either right or left) at the wrist, and allow it to hang wholly relaxed. In this position the thumb should directly face the index or first finger, as we see it in fine statuary. (Observe figure No. 44.) The thumb should always bear this relation to the fingers, whether in an active or a passive state. The second joint at the

FIGURE NO. 44.



base of the thumb should never be prominent, as shown at figure No. 45. This is a very common defect. The uncontrolled action of this joint will alter the character of the whole hand.

FIGURE NO. 45.



To teach the hand to be artistic, we must first learn to move the second joint of the thumb without bending it. To do this, practise moving the

thumb as far as possible inward and outward without bending the second joint. (See figures Nos. 46 and 47.) Next move the tip of the thumb up and down upon the first joint, without bending the second, as shown at figure No. 48.



FIGURE NO. 46.



FIGURE NO. 47.



FIGURE NO. 48.

and perfect control of the fingers: Place the thumb against the two middle fingers and the fore-finger and little finger on each side of the thumb, as at

figure No. 49. From this position slowly expand the fingers and thumb in perfect opposition, keeping the first finger, little finger and thumb in the relation of the points of an equilateral triangle, until the hand has reached its widest expansion, illustrated at figure No. 50. Then reverse the movement, gradually curving the fingers until they meet the thumb in the original position shown at figure No. 49. Repeat this exercise a number of times at each practice, until the fingers are well under control, without the slightest strain upon them.



FIGURE NO. 49.



FIGURE NO. 51.

then gently expand the fingers from the thumb in direct opposition, as shown at figure No. 52. Remember to perform all these exercises with both hands.

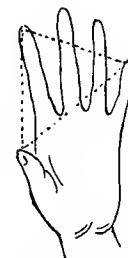


FIGURE NO. 50.

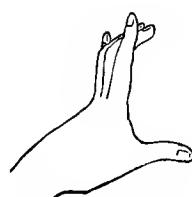


FIGURE NO. 52.

## CHAPTER V. WALKING.

This exercise may prove a little trying at first, but the lower limbs should by this time be well strengthened and prepared for the work by the practice of the previous exercises.

Steady practice of the three exercises will certainly improve the gait. The faults observed in walking are numerous. Some persons bend the knees too much, while others hold the body back upon the hips and allow the lower limbs to do all the work. In many cases the feet are lifted too high, and in, perhaps, an equal number of instances they are not lifted high enough. Then we have the waddling, side-to-side motion; and there are a variety of other defects too numerous to mention at present. In order to walk well, it is necessary, first, to pay strict attention to the deportment. Draw the hips well back, hold the chest high, but not in a strained position, and draw the chin well in without straining, so that the head rests easily at the apex of the spine. This attitude the pupil should find easy to assume and retain after properly practising the first exercise for walking.

### EXERCISE I.

#### **TO ACQUIRE EXCELLENT CARRIAGE OF THE BODY.**

the right leg (see figure No. 53) and the chest well raised, but not strained, being

particular not to raise the shoulders. Lift the entire body well off the hips, so that the lower limbs may be moved freely, without disturb-

ing the poise of the body from the hips upward. Lift the left foot, and carry it five times in a straight line from the farthest point right, to the farthest point left, in front. This is illustrated at figures Nos. 54 and 55.

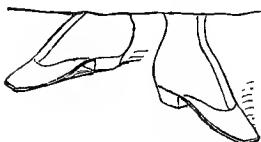


FIGURE NO. 53.

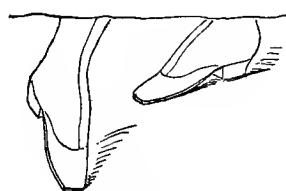


FIGURE NO. 54.

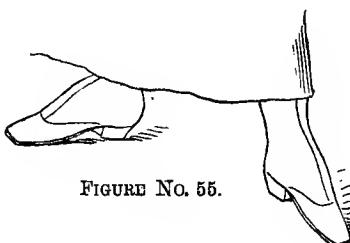


FIGURE NO. 55.

For the next movement, carry the left foot five times in a straight line from the farthest point front to the farthest point back, as represented at figures Nos. 56 and 57; then carry the foot five times in a straight line from the farthest points from left to right at the back (figures Nos. 57 and 58); and lastly carry the foot five times from the farthest point possible to the right in front in a semi-circle to the farthest point to the right at the back (see figures Nos. 54 and 58), being very careful throughout the movements not to disturb the equilibrium of the body, which should be

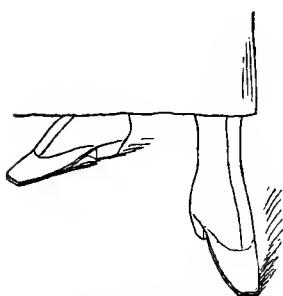


FIGURE No. 56.

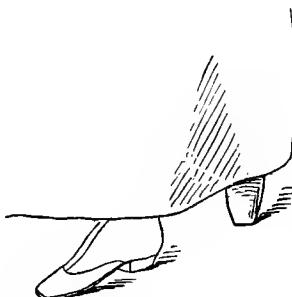


FIGURE No. 57.

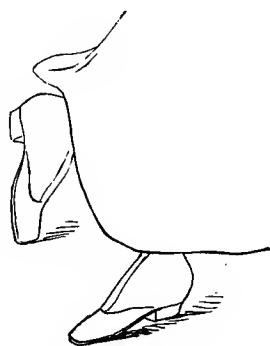


FIGURE No. 58.

held so steady that if the pupil were standing before a mirror where the body could be seen only from the hips upward, there would be no evidence of the movements of the leg in a swaying or twisting action of the body. It is well to practise this exercise before a mirror.

After exercising the left leg as above directed, poise the weight upon it, and carry the right leg through the same order of movements. When able to do so, increase the number of times of moving the leg from side to side, forward and back, etc., from five to seven, and then to nine.

## EXERCISE II.

### **TO ACQUIRE A FREE ACTION IN THROWING THE LEG FROM THE HIP.**

Stand in poise upon the right leg forward, with the shoulders well balanced, so that they will be in opposition to the head and the right hip, and rest the toe of the left foot on the floor at the farthest point straight behind (figure No. 59);

then without disturbing the poise of the body or throwing the weight forward, raise the left leg at the thigh, and throw it straight in front, allowing the heel and ball of the foot to strike the floor simultaneously, as at figure No. 60. The knee should be easily straight, but not stiff, when the foot strikes the floor. Raise the thigh and bend the knee slightly to throw the

foot back to its former position on the toe at the back, being careful to carry it in a perfectly straight line in both movements. Repeat this ac-

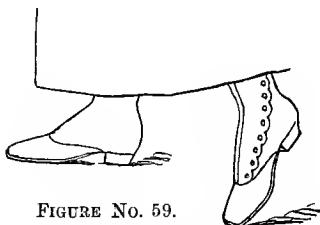


FIGURE NO. 59.

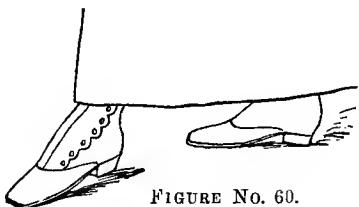


FIGURE NO. 60.

tion nine times; then poise upon the left leg by throwing the weight forward, and exercise the right leg in the same manner.

### EXERCISE III.

#### **TO GIVE SPRING TO THE FEET.**

Stand in proper poise, with the left foot advanced as if about to take a step, and the weight upon the right leg behind. Raise the right foot from the heel to the ball, and from the ball

to the toe (figure No. 61), just enough to throw

the weight forward in easy poise upon the left leg, the knee of which should be straight when bearing the weight of the body, while the knee of the right

leg should rest at ease. From this attitude sink back to the first position by simply lowering the heel of the right foot to the floor, being careful at the same time to keep a correct poise. Repeat the movement nine times; then poise the weight forward upon the left leg, throw the right foot forward, and repeat the exercise nine times, raising and lowering the left foot as described for the right one.

The first step should be taken with the free or advanced foot. This assumes that the learner now stands in correct poise, with the weight upon one leg and the other slightly advanced, as in figure No. 62. Throw the advanced leg forward in a straight line from the hip, as in figure No. 63;

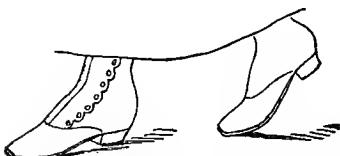


FIGURE NO. 61.

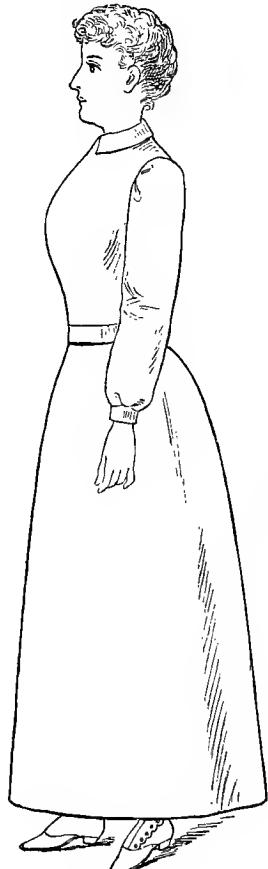


FIGURE NO. 62.

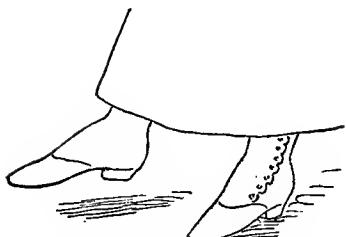


FIGURE NO. 63.

been traversed several times. Practise very frequently (especially the mechanical exercises, which are of the utmost importance), until a graceful, easy gait is acquired.

and almost simultaneously raise the foot at the back (as in figure No. 59), to carry the weight upon the forward leg. At the same time carry the chest forward, as if the body had received an impulse by being pressed forward between the shoulder-blades. Now throw the back foot forward as described in the second exercise, and repeat the movement of raising the foot behind. Continue in this way until the room has

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## CHAPTER VI.

### TRANSITIONS.

#### TRANSITIONS OF THE FEET.

We have studied many exercises for the lower limbs, but have still to learn how to use the feet easily in making a transition from one place or position to another. Much awkwardness proceeds from a lack of readiness in the use of the feet when called upon to act. When we learned in a previous lesson to perfectly balance the weight upon one leg, we found that one free foot was always ready for action. Whether the weight be poised forward, backward or on either side, any transition or action must first be made with the foot not bearing the weight of the body, or, in other words, the free foot. An attempt to move in any other way must prove ungraceful or awkward. So, too, when we learned to walk gracefully, we found it necessary to take the first step with the free or advanced foot.

We have two transitions of the feet—the transition toward the free leg, and the transition toward the strong leg, or the one bearing the weight of the body. Thus, if a person were standing with the weight balanced upon the right leg and were to turn toward the left, we should call the movement transition toward the free leg; but if a person were standing in the same poise and were to turn to the right, the movement would be called transition toward the strong leg.

With these transitions we also include an exercise for the eyes and neck. In fact, we simply learn to do artistically that which we really do naturally when we make a movement, *i. e.*: turn the eyes and head in the direction in

which we wish to move. But to produce perfect grace and repose of action, each member must be taught to move independently and successively. Many persons in taking up this exercise will discover that the eyes never move any considerable distance to the side without the assistance of the neck, while others will find that the help of the entire body is needed to move the head. In either condition the movements cannot be easy or graceful.

#### TRANSITION OF ATTENTION TOWARD THE FREE LEG.

In performing this exercise it is well for the student to stand in front of a mirror until familiar with the movements, after which he or she should endeavor as soon as possible to get along without the aid of the mirror.

*First Movement.*—Stand in easy poise, with the weight borne by the left leg, the right foot advanced in normal position, and the right side of the body obliquely disposed toward a mirror (see figure No. 64), so that the body and head face directly toward the frame of the glass, the position being such that, by turning the eyes as far as possible to the right, the student can, without moving the head, just see the reflection of the eyes in the glass. (See figure No. 65.)

*Second Movement.*—Center the eyes upon their own reflection in the mirror, and turn the head, without mov-

ing the eyes or any other part of the person, until the eyes and face are centered straight forward, facing the image in the mirror. (See figure No. 66.)

*Third Movement.*—Lift the right foot, which is free, and place it obliquely backward several inches from the heel of the foot bearing the weight of the body,

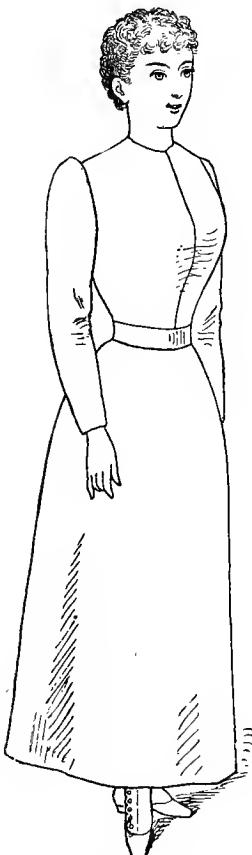


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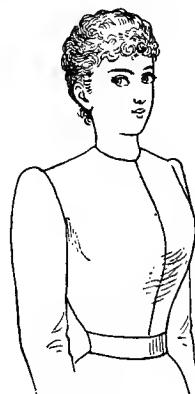


FIGURE NO. 65.

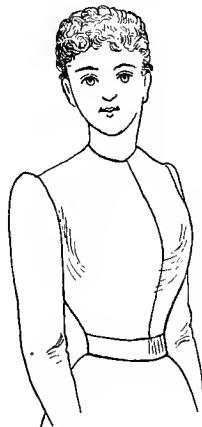


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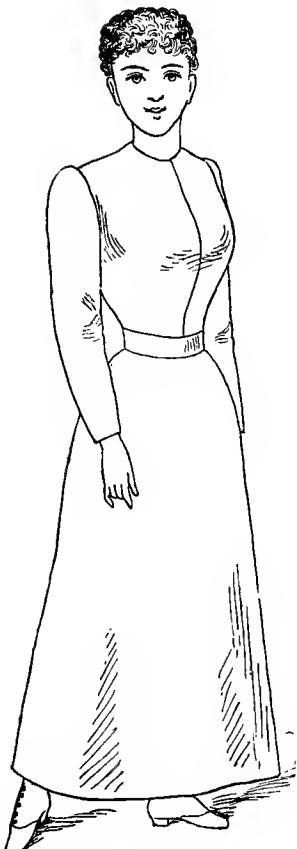


FIGURE NO. 67.

right foot in normal position. This is shown at figure No. 69.

The student should now be standing in correct normal position, with the body, face and eyes facing directly toward the reflection in the mirror.

#### TRANSITION OF ATTENTION TOWARD THE STRONG LEG.

Stand in front of the mirror in the same oblique position as that described for the other exercise,

with the toe of the free foot pointed in the same direction as the head and eyes, as shown at figure No. 67.

*Fourth Movement.*—Sway the weight of the body with a semi-circular movement upon the right leg. (See figure No. 68.)

*Fifth Movement.*—Lift the left foot, which has just been freed from the weight, obliquely forward, with the heel facing the instep of the

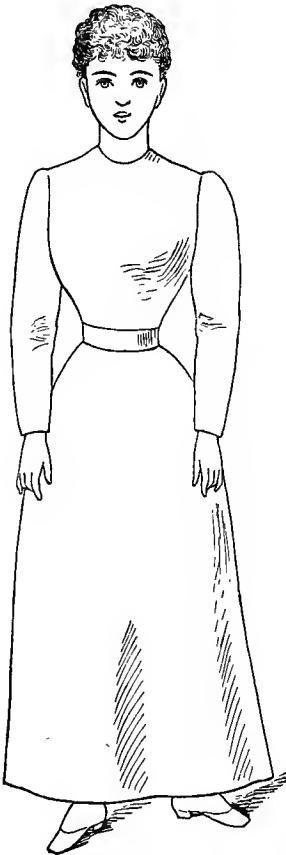


FIGURE NO. 68.

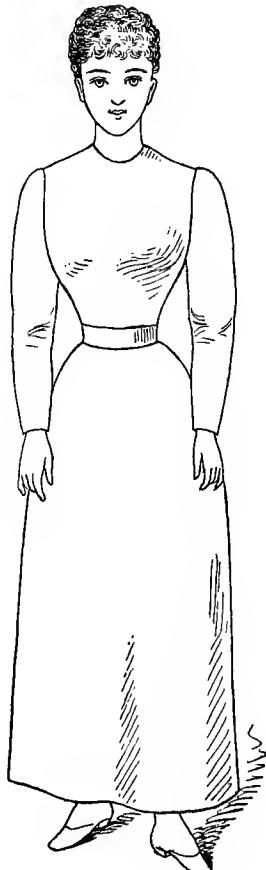


FIGURE NO. 69.

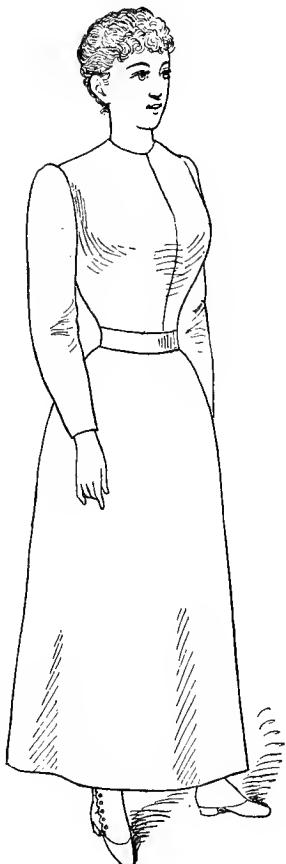


FIGURE NO. 70.

but with the weight resting upon the right leg instead of the left. The right shoulder should still be toward the mirror. (See figure No. 70.)

*First Movement.*—Turn the eyes slowly to the right until they meet their own reflection in the glass, as at figure No. 65. Be careful not to move the head.

*Second Movement.*—Turn the head, without turning the body, until the eyes and face are centered straight for-

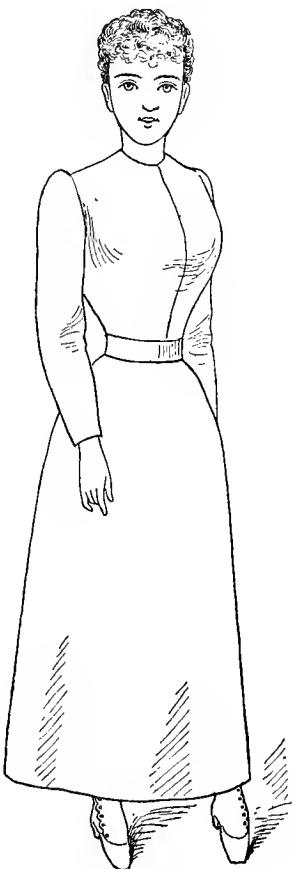


FIGURE NO. 71.

ward, facing the reflection in the mirror, as at figure No. 66.

*Third Movement.*—Lift the heel of the left (free) foot, and throw it outward to the left side, until the toe points in the same direction as the head and eyes. (See figure No. 71.)

*Fourth Movement.*—Sway the weight with a semi-circular movement upon the left leg, as shown at figure No. 72.

*Fifth Movement.*—Lift the heel of the right foot,

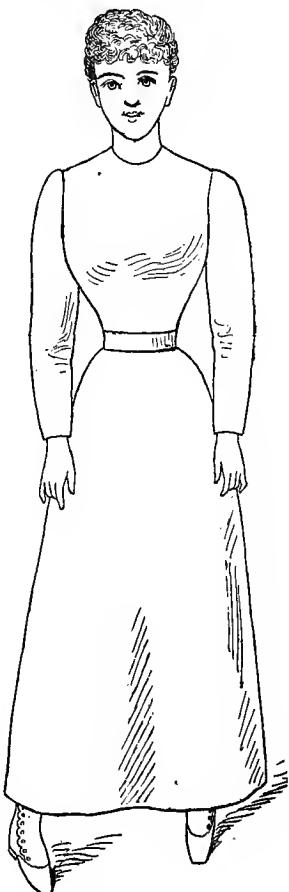


FIGURE NO. 72.

just freed from the weight, and carry it inward until it faces the instep of the left foot. (See figure No. 73.)

Having performed these movements before the mirror until perfectly familiar with them, the student should practise concentrating the gaze and making the turn just as accurately without the aid of a glass. Turn in a circle and make the transitions alternately; also learn to make them upon either side. Practise the feet movements without the actions of the head and eyes; and walk about the room, making the turns easily and naturally, without thinking of them as an exercise.

With all our previous important exercises for the arms and hands, we have still to learn artistic poise of the wrist in order to gain lightness, elasticity and dexterity in the use of the hand upon the wrist.

All actions of the hand requiring assistance from the arm should begin in the wrist. The latter should lead and the hand follow, not in an affected or artificial manner, but simply, gracefully and directly. To acquire this action naturally, we take up the following exercises :

#### TRANSITIONS OF THE ARMS.

*First Exercise.*—Stand in easy poise upon the left leg, with the right arm hanging normally at

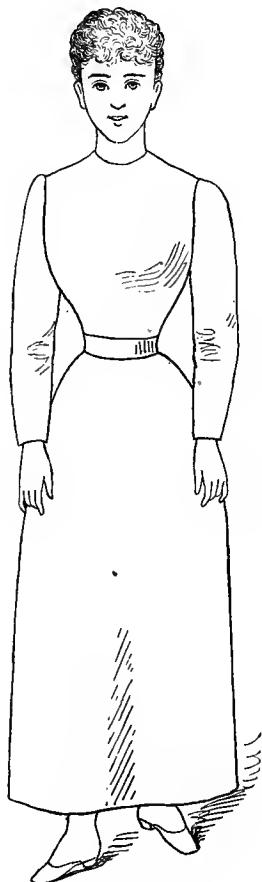


FIGURE No. 73.

the side. Raise the arm straight in front, with the wrist leading, the hand pendent, palm downward, and the elbow straight and firm, until the tip of the middle finger is on a straight line with the right shoulder. Keeping the finger-tip on a straight line with the shoulder, sink the wrist below the level of the fin-

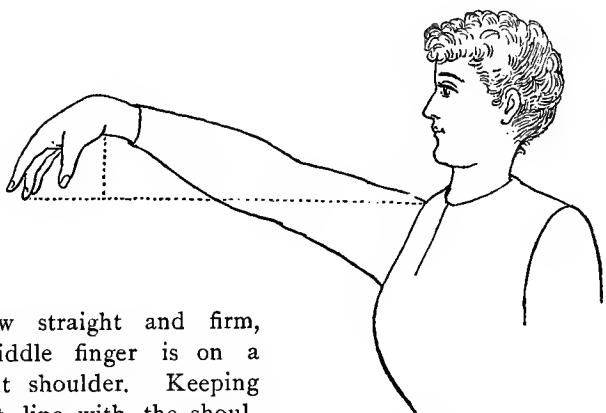


FIGURE No. 74.

ger-tip, without bending the elbow joint, and without throwing the hand upward in order to carry the wrist downward. (See figures Nos. 74, 75 and 76.) Then allow the arm to descend slowly, only bending it at the wrist. (See figure No. 77.) Be careful

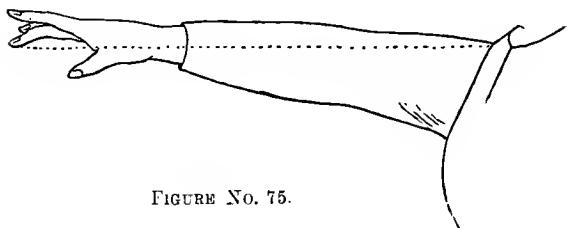


FIGURE NO. 75.

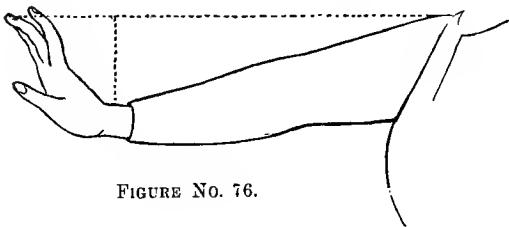


FIGURE NO. 76.

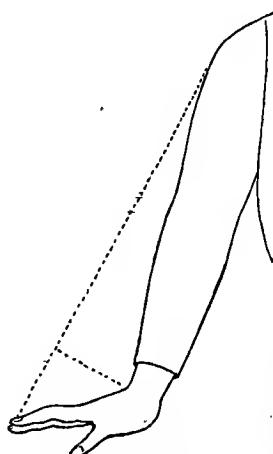


FIGURE NO. 77.

in raising the arm slowly to its former position opposite the shoulder to observe the same order of movement, by first raising the wrist above the level of the tip of the middle finger, which should be fixed until the transition is made (figure No. 78); then carry the arm upward, being sure to keep the elbow straight and strong throughout the movement.

Repeat this action three times in front and three times out at the side; and then practise the left arm in the same manner.

*Second Exercise.*—Observing the same order of action as in the first exercise, raise and lower each arm in front and at the side, with the palm facing upward.

*Third Exercise.*—Practise the same movements with the outer edge of the hand (where the palm and back meet) facing downward.

*Fourth Exercise.*—Practise all the movements with both arms together.

*Fifth Exercise.*—With the outer edges of the hands facing downward, slowly carry the arms

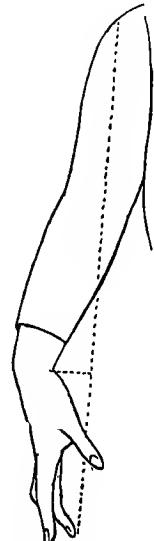


FIGURE NO. 78.

upward, with the wrists leading, until they are level with the shoulders, as at figure No. 79; then, keeping the elbows straight and firm, carry the

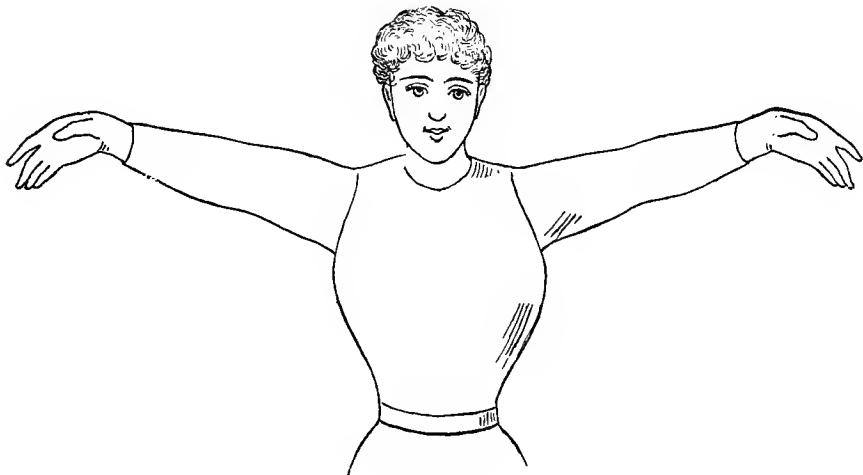


FIGURE NO. 79.

wrists inward (figure No. 80) and outward (figure No. 81), being careful to fix the tips of the middle fingers while performing the transition from the inner to the outer movements. Repeat this exercise three or more times.

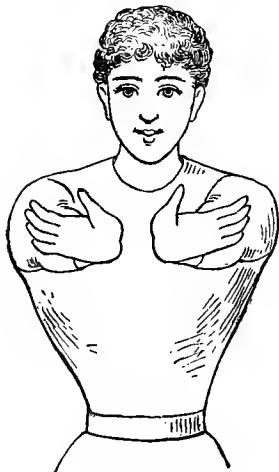


FIGURE NO. 80.

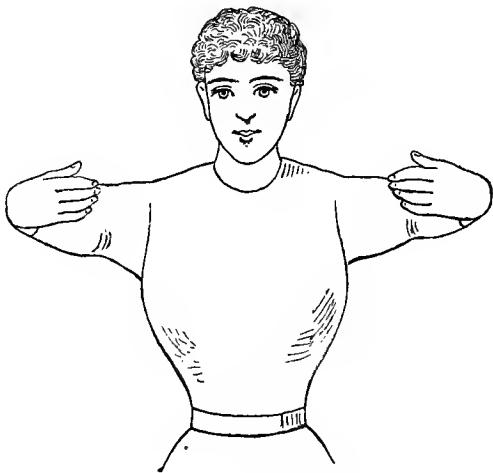


FIGURE NO. 81.

*Sixth Exercise.*—With the same action as in the previous exercise carry the arms inward and outward, with the palms facing downward. Repeat three or more times.

Practise these movements daily until complete control is gained over the wrists, and until they move with elasticity, firmness and grace. Also fix the tip of the middle finger, and simply move the wrist upward, downward, inward outward and in a circle, without the broad sweep of the arm; and turn the hand into the several positions mentioned in the former exercises (that is, palm downward, palm upward and outer edge downward) while performing the transitions of the wrist. To acquire this action of the wrist, it is well at first to have some one hold the tip of the middle finger until the student understands the sensation of moving the wrist without the aid of the hand. These exercises must be practised very diligently in order to obtain the necessary control over the muscles, so that the wrists will perform their function without strain or nervous tension in the hands.

#### TRANSITIONS OF THE HEAD.

These are designed to produce an easy action in moving the head in all directions. The following movements must all be given with a controlled action of the neck:

*First Action.*—Incline the head forward upon the chest.

*Second Action.*—From normal position thrust the chin forward.

*Third Action.*—From normal position incline the head backward.

*Fourth Action.*—From normal position draw the chin inward.

*Fifth Action.*—From normal position incline the head to the right side.

*Sixth Action.*—From normal position draw the chin to the right side.

*Seventh Action.*—From normal position incline the head to the left side.

*Eighth Action.*—From normal position draw the chin to the left side.

*Ninth Action.*—From normal position incline the head with a semi-circular movement to the right side, until the face is turned upward over the right shoulder.

*Tenth Action.*—From the last position to the right incline the head with a semi-circular movement to the left side, until the face is turned upward over the left shoulder.

*Eleventh Action.*—With a semi-circular movement incline the head from side to side at the back, until the face turns downward.

*Twelfth Action.*—From normal position turn the chin over the right shoulder.

*Thirteenth Action.*—From normal position turn the chin over the left shoulder.

All the foregoing movements must be accomplished by the action of the neck alone, and not by any unconscious motion of the body.

Each transition has a distinct meaning, as explained and illustrated farther on in the chapter on Altitudes, but it is exceedingly important to acquire mechanically an easy action of the muscles of the neck so that they will respond readily to the impulses of the mind and afford easy movement to the head in opposition to other members of the body.

## CHAPTER VII.

### OPPOSITIONS.

We have almost finished the purely mechanical and physical exercises and are standing upon the threshold of expression; although the instructor personally supervising the exercises which have previously been given should from the beginning endeavor to place a meaning behind each mechanical movement—to give sensibility even to physical work. So closely allied is the inner emotional being to that of the outer, active self that, while cultivating the one, it is well to educate the other to gain complete mastery of the work. It has been the sole idea in formulating a set of physical exercises, to so mould the outer form as to give true artistic expression to the inner being.

We have now learned through various exercises perfect freedom and control of all the muscles of the body, and have thereby attained two strong elements of grace; but grace cannot be wholly acquired without perfect harmony, and to obtain harmony we must have balance or opposition of movement.

#### BETWEEN HEAD AND ARMS.

Principal oppositions occur between centers and extremities, and minor oppositions between extremities. We have already studied or acquired opposition

of different parts in repose, as the balance of the various portions of the body in the first poises; and afterward we have learned opposition of the body and arms in the general expansive exercises, and also opposition of the head and trunk in the general freeing exercise for the muscles of the waist. By the term opposition we mean a simultaneous action made by two or more members of the body in opposite directions, whether toward or away from each other.

We have three sides of the head corresponding with the three sides of the hand. They are, first, the face, corresponding with the palm or face of the hand; second, the rim or side of the face, corresponding with the rim or side of the hand; and third, the back of the head, corresponding with the back of the hand.

If we raise the hand, palm upward, the head must be carried downward as if to meet the hand, with the face turned toward the palm. (See figure No. 82.) In the same way, when we carry the hand downward, with the palm upward, the head must be

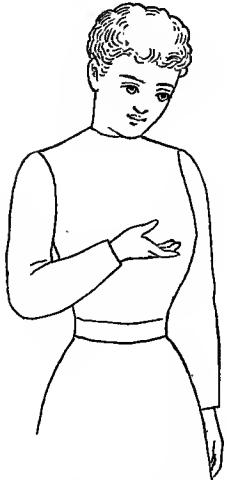


FIGURE No. 82.

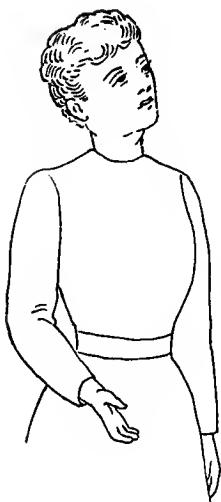


FIGURE NO. 83.

the opposite shoulder, we have the opposition back to back, pictured at figure No. 85.

Let us first study opposition between the extremities as used in the simpler actions. For practice we will take up a series of movements in opposition; for if there is a right and a wrong way of doing a thing, we, according to contrary human nature, will generally manage to do it the wrong way. Thus, all members will move in the same direction when they should oppose, unless one be laboring under a strong emotion and entirely forgetful of self, in which event the actions are natural and expressive; but then at such a time one does not consider the grace of a movement. We would here remark that there are certain actions in which all members do move in the same direction, but these are made successively. Thus, for example, we turn the head to greet a friend, the body moves forward in the same direction, and the hand is extended in greeting. In this case the members move in the same direction, but successively; for we must first see, then move toward, and finally greet. So we find that all parallel movements must be successive, while all simultaneous actions must be in opposition.

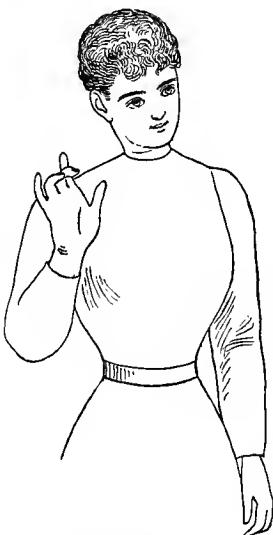


FIGURE NO. 84.

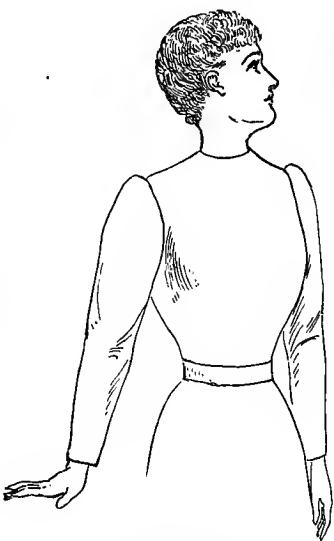


FIGURE NO. 85.



FIGURE NO. 86.

Stand in easy harmonic poise, with the arms resting at the sides.

*First.*—Carry the right arm upward in front directly above the head, with the elbow straight but not strained, and with the palm facing downward; and at the same time lower the head. (See figure No. 86.)

*Second.*—Wave the arm from side to side

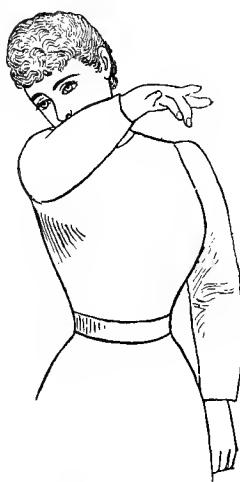


FIGURE NO. 87.

four times, making the first movement to the left; and each time oppose with the head. This

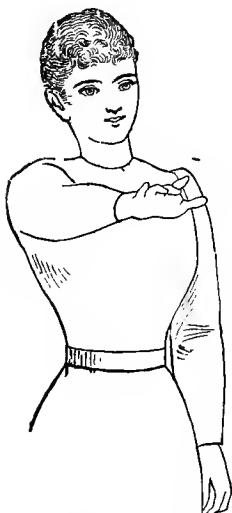


FIGURE NO. 88.



FIGURE NO. 89.

is clearly shown at figures Nos. 87 and 88.

*Third.*—Carry the arm downward until level with the shoulder, and at the same time raise the head to *artistic* normal position, letting it rest easily at the apex of the spinal column, as shown at figure No. 89.

*Fourth.*—Wave the arm from side to side, opposing with the head as directed for the second exercise.

*Fifth.*—Carry the arm below the waist-line, keeping the elbow normally straight, and with the palm facing downward; and at the same time raise the head high in complete opposition to the arm. (See figure No. 90.)

*Sixth.*—Wave the arm from side to side, opposing with the head.

**NOTE.**—In waving the arm from side to side control the forearm easily at the elbow, and also control the hand to act freely upon the wrist. We give this caution because the forearm is frequently allowed to flap about like a flail, with no attempt at control or meaning behind the action.

*Seventh.*—Raise the arm, with the rim of the hand upward; and go through the same order of movement as that executed with the palm downward, not forgetting to oppose

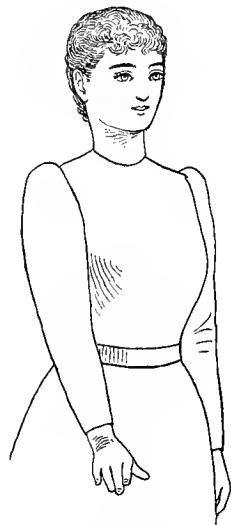


FIGURE NO. 90.

the head and hand, rim to rim. (See figures Nos. 86 to 90.)

*Eighth.*—Raise the arm, with the palm of the hand facing upward; and bend the head to meet the palm, as shown at figure No. 82.

*Ninth.*—Turn the hand until the palm faces forward, and at the same time turn the head until it directly opposes the hand, rim to rim. (Refer to figure No. 84.)

*Tenth.*—Carry the arm straight out at the right side level with the shoulder, with the palm facing outward; and turn the head over the left shoulder in direct opposition to the arm, as shown at figure No. 91.

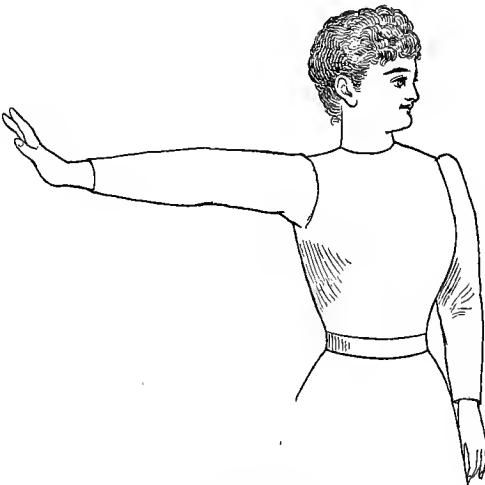


FIGURE NO. 91.

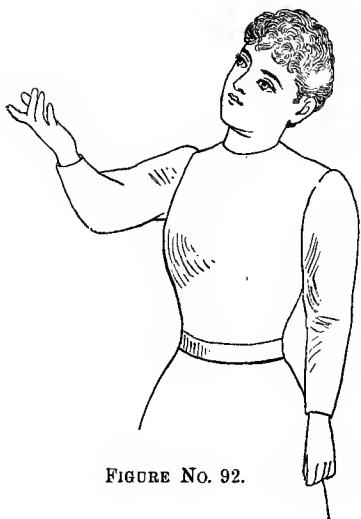


FIGURE NO. 92.

*Eleventh.*—Carry the arm forward, gradually turning the hand and head toward each other until they are opposing obliquely, face to face. (See figure No. 92.)

*Twelfth.*—Bend the face obliquely forward, and curve the forearm toward the head until the hand rests upon the top of the head, as pictured at figure No. 93.

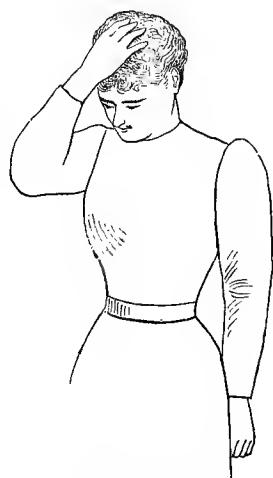


FIGURE NO. 93.

*Thirteenth.*—Raise the head, turn the face straight forward, and allow the hand to sink to the chest, as illustrated at figure No. 94.

*Fourteenth.*—Raise the hand and lower the head until they meet, rim to rim, as at figure No. 95.

*Fifteenth.*—Carry the arm downward and the head upward until both are resting in normal position.

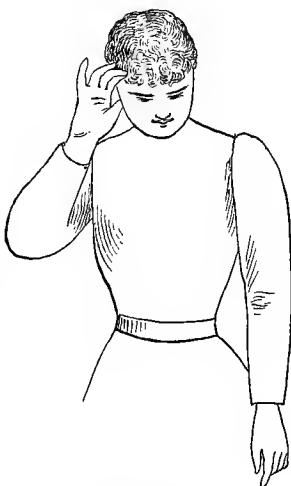


FIGURE NO. 94.

FIGURE NO. 95.

Exercise the left arm with the order of movements just described.

Practice with some meaning back of each movement, and not as if the opposition were a mere senseless mechanical motion.

When we make a direct movement of the arm, the opposition of the head must be correspondingly direct; and similarly, when we make a curved movement, the action of the head must be curved to correspond with the movement of the arm. The opposition between two members must begin and end

simultaneously. If the arm or hand moves quickly, so must the opposing member move; and if either proceeds slowly, the same law of correspondence must be observed. The student should endeavor to create for herself as many different oppositions as possible.

#### BETWEEN ARMS AND LEGS.

Stand in easy poise upon the advanced right leg, with the left foot resting upon the toe behind.

*First Action.*—Simultaneously throw the left leg and right arm forward, as at figure No. 96.

*Second Action.*—Simultaneously throw the left leg and right arm backward, as at figure No. 97. Repeat these movements several times.

*Third Action.*—Sway the weight of the body upon the left leg forward, with the toe of the right foot resting behind. Then with a simultaneous action throw the right leg and left arm forward.

*Fourth Action.*—Simultaneously throw the right leg and left arm backward. Repeat these movements also several times.

*Fifth Action.*—Balance the weight upon the right leg forward; swing the left leg and right

arm forward; transfer the weight to the left foot; swing the right leg and left arm forward; and continue to alternate the movements until the length of the room has been traversed several times, and the action can be accomplished with ease.

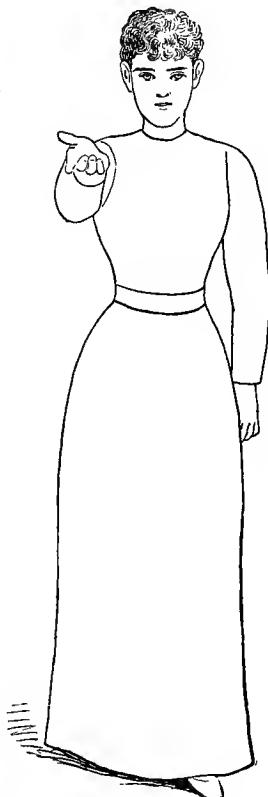


FIGURE NO. 96.

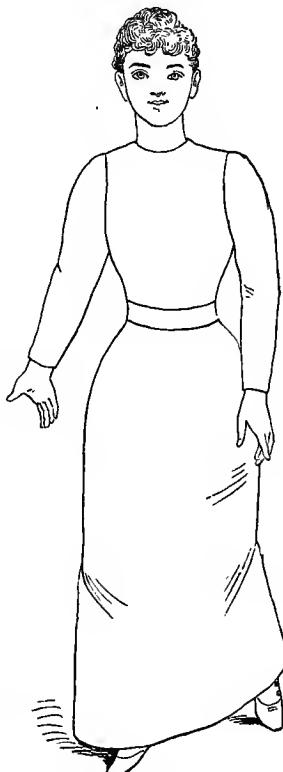


FIGURE NO. 97.

## PRINCIPAL OPPOSITIONS BETWEEN THE BODY AND ARMS.

*First.*—Stand in easy poise, with the right foot advanced and the weight upon the retired left foot. Throw the body forward, transferring the weight upon the advanced leg, and throwing the arms backward, with the palms facing forward, as seen at figure No. 98.

*Second.*—Throw the body backward, transfer the weight to the retired

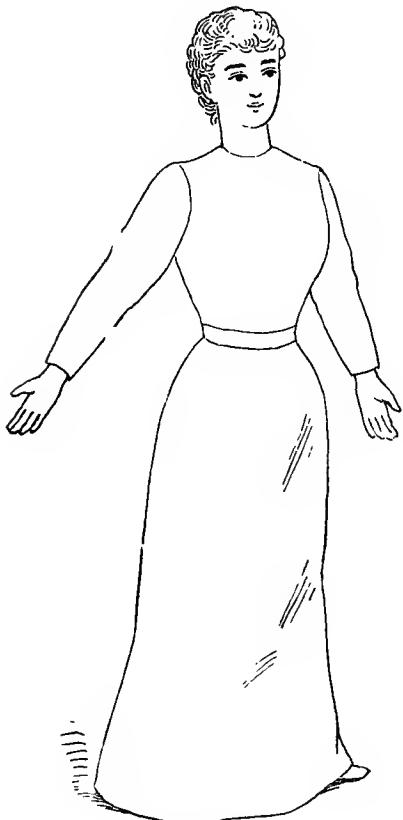


FIGURE NO. 98.

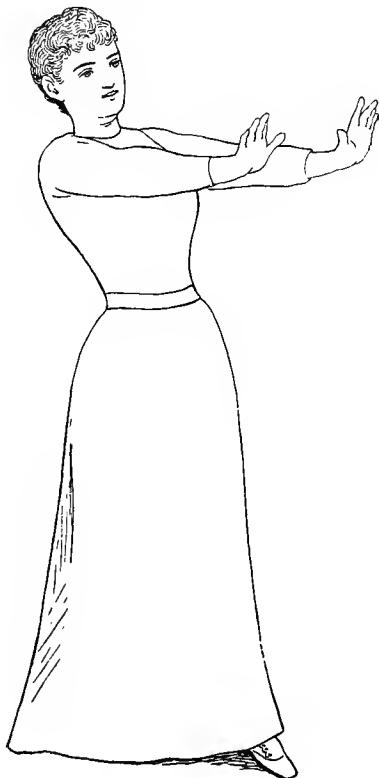


FIGURE NO. 99.

leg, and at the same time throw the arms forward, with the palms facing outward. (See figure No. 99.)

*Third.*—Simultaneously throw the body forward and the arms backward, with the palms facing backward. This action is accurately illustrated at figure No. 100.

*Fourth.*—Simultaneously throw the body backward upon the retired leg, and the arms forward, with the palms facing the body, as depicted at figure No. 101.

*Fifth.*—Carry the body forward upon the advanced leg, and draw the arms inward, folding the hands upon the chest. (See figure No. 102.)

*Sixth.*—Raise the arms above the head, with the palms facing downward; and at the same time lower

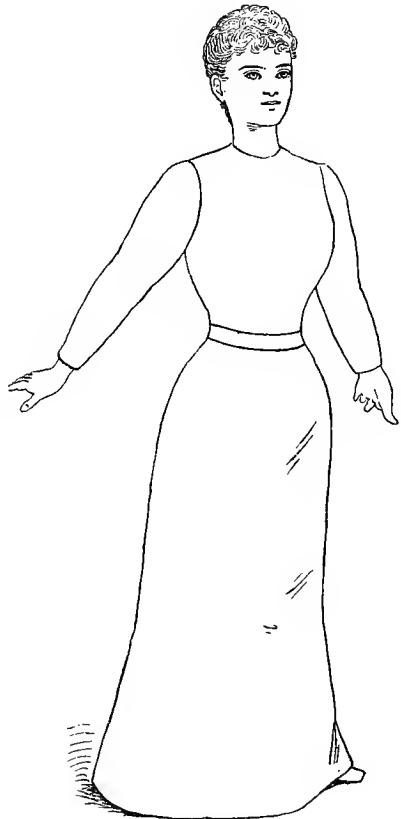


FIGURE No. 100.

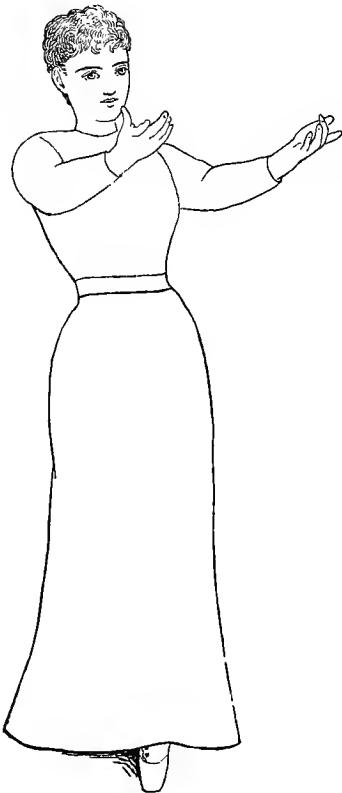


FIGURE No. 101.

the head, keeping the weight forward, as seen at figure No. 103.

*Seventh.*—Lower the arms, with the palms facing downward; and simultaneously raise the chest and head. (See figure No. 104.)

*Eighth.*—With the right foot still advanced, and the weight upon it, turn the head to the right and move the arms to the left. This movement is shown at figure No. 105.

*Ninth.*—Simultaneously throw the arms to the right, turn the head over the left shoulder, and transfer the weight of the body to the left leg, being careful to make the transition at the hip and not at the shoulder. This produces an attitude very clearly expressive of repulsion. (Refer to figure No. 106.)

*Tenth.*—Retaining the same position, lower the head and raise the arms, as represented at figure No. 107.

*Eleventh.*—Simultaneously throw the

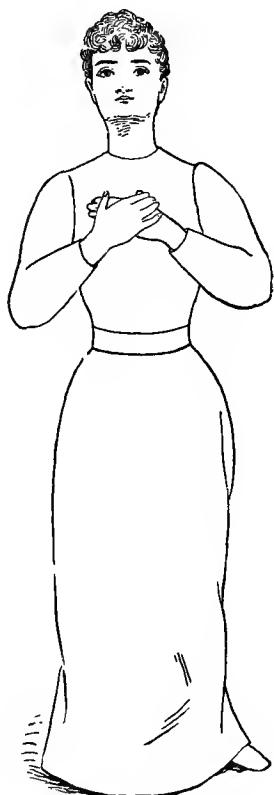


FIGURE NO. 102.

body obliquely forward upon the right leg, direct the arms obliquely backward and downward to the left, and turn the head obliquely forward to the right, with the face upward. (See figure No. 108.)

*Twelfth.*—Retaining the same position, lower the head and raise the arms, as at figure No. 109.

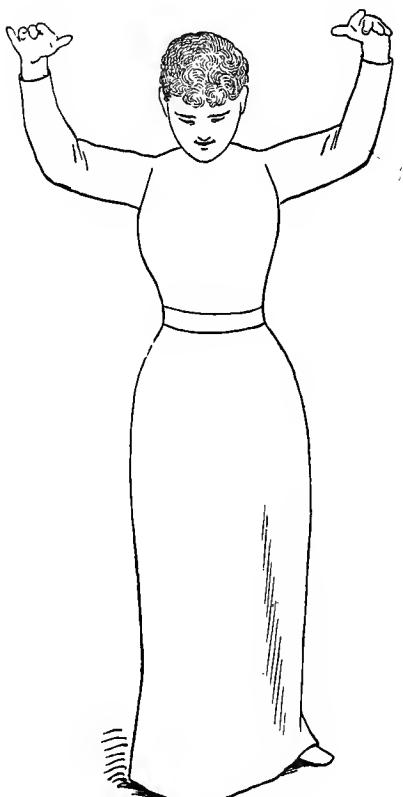


FIGURE NO. 103.

*Thirteenth.*—Simultaneously throw the body obliquely backward upon the left leg and the arms obliquely forward and downward, and turn the head over the left shoulder, with the face upward. (See figure No. 110.)

*Fourteenth.*—Slowly carry the weight obliquely forward upon the right leg and at the same time raise the right hand, and curve the head obliquely downward toward the right side until the hand meets the brow, while the left arm moves in a semi-circle to the

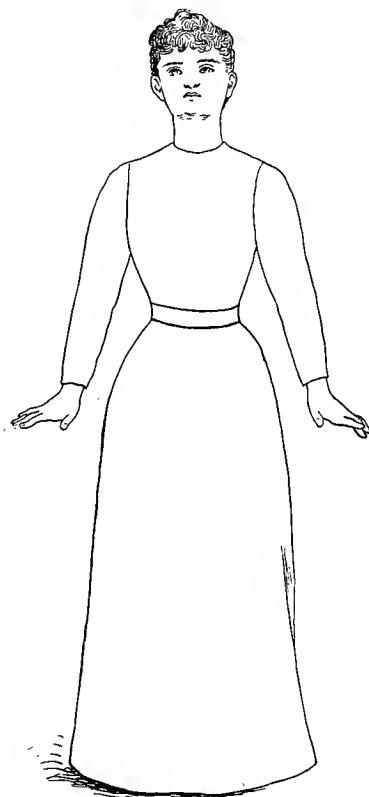


FIGURE NO. 104.

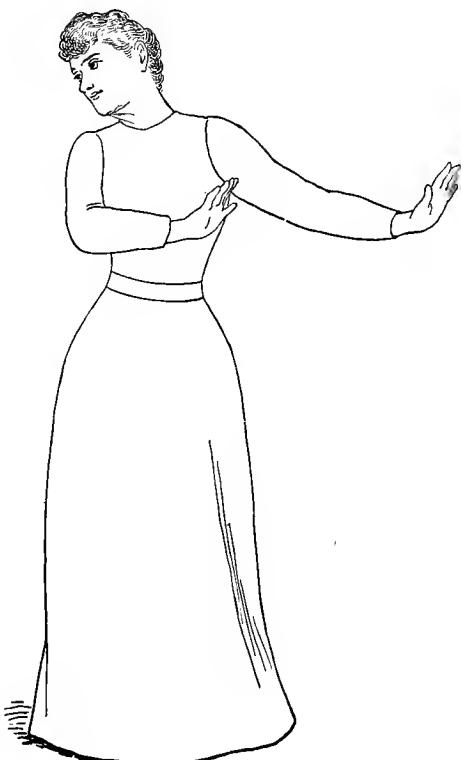


FIGURE NO. 105.

left, with the palm facing downward, until it is in a position obliquely opposed to the right hand and at right angles with the left shoulder. (See figure No. 111.)

*Fifteenth.*—Sway the body in a semi-circle to the left until the weight rests upon the left leg, facing obliquely backward. This movement will leave the right foot resting upon the toe, with the sole of the foot

turned obliquely forward at the right. With this movement simultaneously raise the left arm, and turn the head with the body until the rim of the left hand and the brow meet, while the right arm curves downward to the side until it forms a right angle with the shoulder, obliquely opposed to the left arm. (Refer to figure No. 112.)

*Sixteenth.*—Simultaneously carry the body forward upon the right leg, throw the head backward, and bring

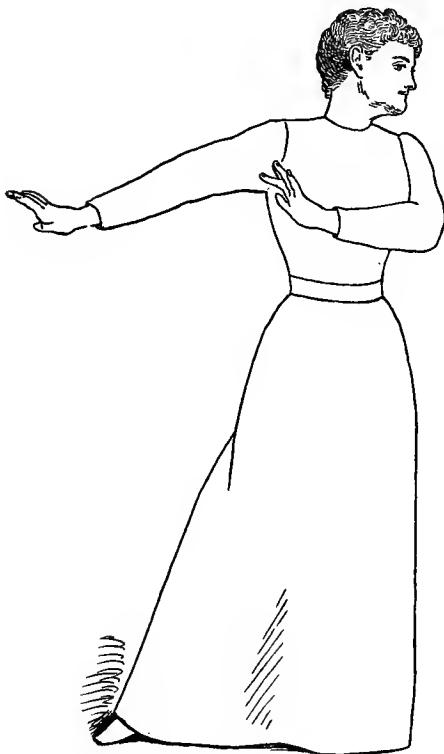


FIGURE NO. 106.

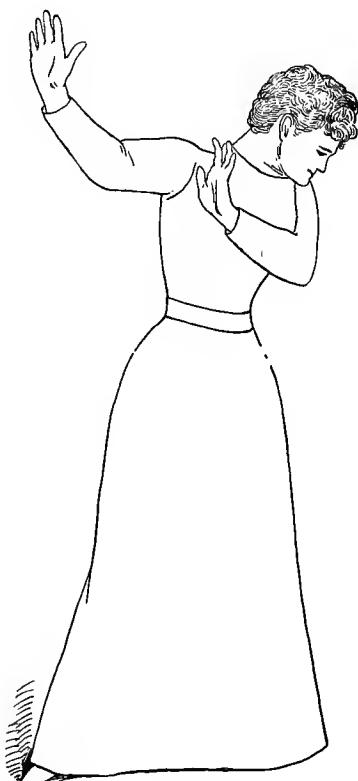


FIGURE NO. 107.

the hands together, clasping them behind the head, as represented at figure No. 113.

*Seventeenth.*—Carry the body, arms and head to normal position.

Very many more examples of opposition could be presented, but we trust the hints and illustrations here given will prove of sufficient practical

service to enable the student to create a number of movements for herself, for the more work she can accomplish in this way the greater will be the

advantage derived. We cannot too strongly emphasize the importance of the practise of opposition. It is one of the most necessary factors of the artistic expression, and without it one cannot possibly be graceful or correct. We

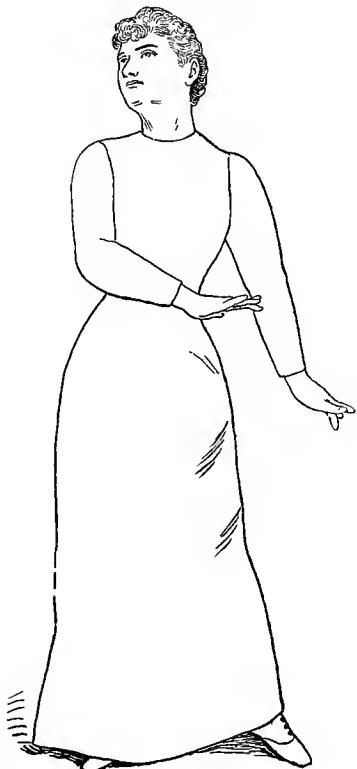


FIGURE NO. 108.

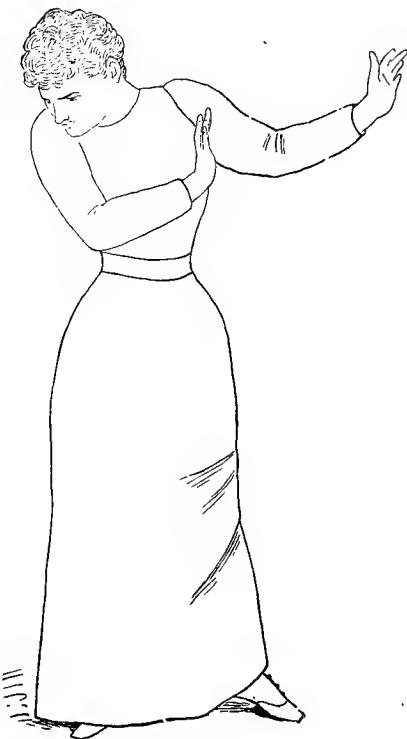


FIGURE NO. 109.

should advise the learner to practise opposition of different members of the body until the law becomes a ruling habit. Patience and honest application will certainly produce this result.



## CHAPTER VIII. GENERAL DEPORTMENT.

Before entering upon the study of attitude and gesture, let us pause for a few moments to consider those small courtesies of everyday life which go

so far toward making our domestic and social relations harmonious. Children are too often left totally uninstructed in such matters until they frequently contract ungainly personal habits, such as stooping the shoulders or stiffening the elbow and knee joints; and these faults grow with their years, until, in some instances, they become positive deformities. But the question naturally arises, why is this, when it is to children that we look especially for free, untrammelled movements? Up to a certain age the young are naturally graceful in their motions, but children are imitative, and soon begin unconsciously to learn bad mannerisms from some of their elders.



FIGURE NO. 110.

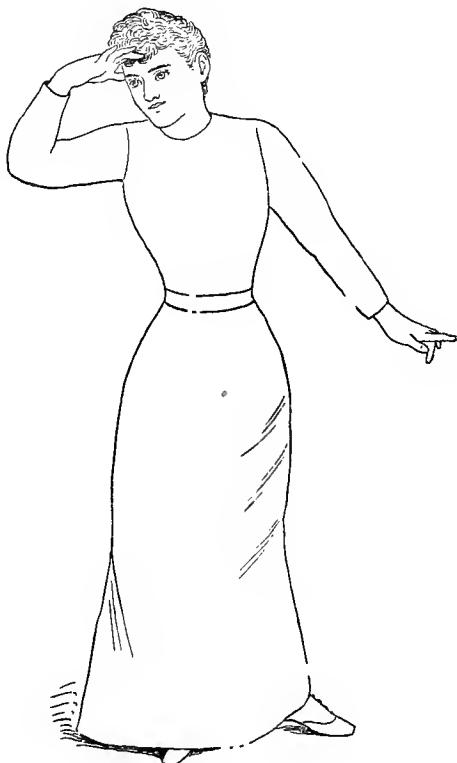


FIGURE NO. 111.

Then, too, it is to be feared that in America we do not pay sufficient attention to the deportment of our children during their period of growth, but allow them to sit and stand awkwardly, and even to loll about, with-

out correction. Our school teachers, also, have much to answer for in producing stiff, ungraceful men and women. It is wholly wrong to compel children to sit with their arms behind them or folded in front. The former position throws the shoulders forward and has a decided tendency to contract the chest, besides causing the head to be thrust forward ungracefully,

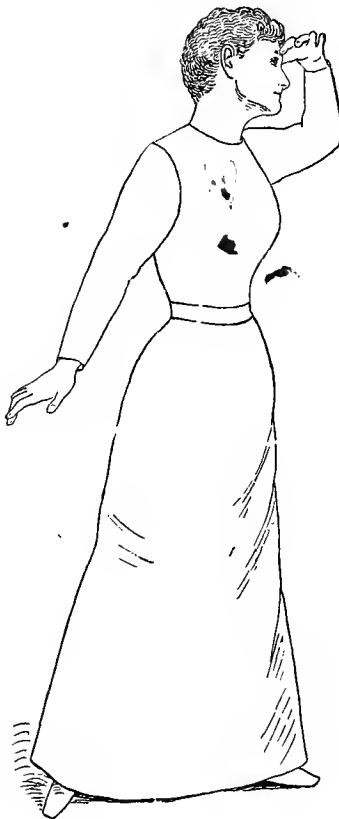


FIGURE NO. 112.

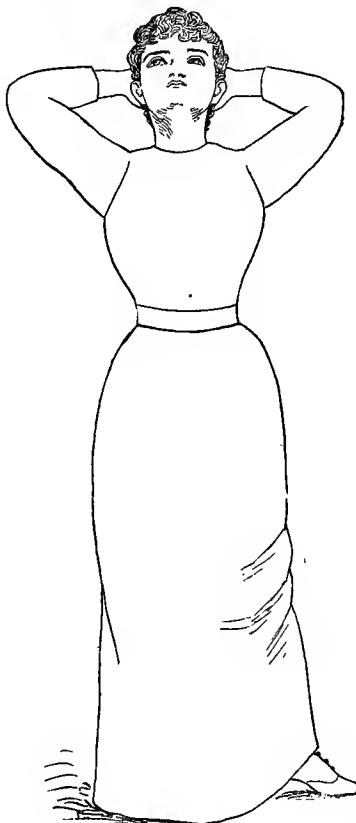


FIGURE NO. 113.

the result in many cases being rounded shoulders and a very angular action of both the neck and shoulders; and the folding of the arms in front contracts the chest, and also induces a habit of stooping the shoulders. Neither position is natural.

When children are growing all actions should be discouraged which tend to contract the movements. The clothing should be of such a nature as to allow perfect freedom of motion, and the little ones should be taught to assume graceful and natural attitudes. They should be taught almost from infancy to be polite, to enter and leave a room properly, to respect their elders, to remove their hats (if they are boys) when they enter a house, to seat themselves quietly instead of throwing themselves boisterously upon chairs or lounges, to close doors gently, and to do many other things naturally and politely which they now do awkwardly and rudely, simply because they have never been instructed otherwise.

If dumb animals can be taught to perform many attractive tricks and trained to understand perfectly what is expected of them, how much easier should it be to teach children, with their superior mental powers, to conform their actions to certain simple rules and to restrain the natural exuberance of their spirits under certain circumstances? A short time ago the writer heard a woman remark that she had too many household cares to find time to teach her children to be polite; and doubtless there are many others who hold the same view. Yet a little time devoted each day to this most excellent work will surely bring an ample return in the end—will, in fact, bear good fruit from the very beginning, since a child who is being taught to be polite is at the same time learning consideration for others, and so is cultivating unselfishness of character; and in the same way a child who is encouraged to be orderly—to do little offices for itself, such as folding up its clothes or putting a hat or toy in its proper place, is not only mastering one of the most valuable of lessons, but is also saving the mother or some other older person many weary steps in the present, and heartaches in after years.

And what is the cost of such training? A little watchfulness on the part of the mother, a few timely words from day to day from the period of babyhood until maturity is reached. But the gain is out of all proportion to the cost, since this simple attention will produce a generation of polished, graceful-mannered young people who hold their elders in respect and consideration and are a joy to their parents and friends.

The mother who walks after her children, picking up their clothes and toys, hanging up their hats, folding their napkins and performing other little duties for them which they should attend to themselves, does them a grievous wrong; for she is sowing in their breasts the seeds of selfishness, which never can be wholly eradicated. Teach a young child to wait upon itself and upon its parents. Let it bring father his slippers, cane, hat or gloves, and mother her work-basket, thimble or book. Encourage it to perform any little offices that come within its powers as a tiny child. It will be proud to execute these small commissions, and as it grows older it will form a fixed habit of considering the wants and feelings of others. These remarks may at first appear to the reader as a digression from our original subject, but

we cannot consider them quite in this light, since Delsarte in his work strove to teach ideal naturalness, and it is very much more difficult to reach an ideal if from childhood the body and mind have been left practically untrained.

Mind and physique are closely allied. Noble impulses, high aspirations and unselfish character are indicated by a high chest, well poised head, elastic footstep and expansive movements, while the opposite qualities are denoted by a sunken chest, protruding chin, heavy step and general contraction of movement. So, if the body is allowed to grow misshapen, it is apt to deform the mind, while improvement of the character is likely to make the body more beautiful. Let us, therefore, cultivate in our children from infancy beauty both of mind and physique, and there will not be the same great need of physical culture in later years. As we take up the subject of general deportment, we would impress upon the young mother, whose interest in this topic is most keen, that while trying to improve herself by the study of physical culture and deportment, she has no right to forget her children, but *must* study their movements and tendencies even more closely than her own, and take time to teach them to be polite and orderly in their habits while their natures have the pliancy of extreme youth. Let her do this, and her reward will be both great and certain.

#### **ENTERING AND LEAVING A ROOM.**

leave a room properly. Very few people understand the art of making a thoroughly graceful exit. One should never leave a room with the back turned toward the occupants; yet to be able to walk to a door, turn easily, and back naturally and gracefully out of the room is an accomplishment that cannot usually be acquired without some practice.

If the door is closed and the handle is on the right side, grasp the knob with the left hand, open the door, pass out, catch the outside knob with the right hand, and close the door. This method will turn the face toward the occupants of the room while the door is being closed. If the handle is on the left side, reverse the order of movement.

When a door is open, walk directly toward it, and when within one or two steps of it, turn easily with a pivotal step backward, take as many backward steps as are necessary to cross the threshold (two or, at most, three should be sufficient), and then proceed in the desired direction. Many people will require practice to perform this action naturally and well, for unless the turn is made easily and without a pause, and just far enough from the threshold, it will appear awkward or affected.

This method of making an exit should be followed on a platform as well as in the home. A speaker or singer should never leave the stage or platform with his or her back to the audience. This fault is one of the most glaring indications of the amateur. Many persons, and especially singers,

Very little can be said with regard to the correct mode of entering a room, except that the manner should be natural, easy and gracious, and the carriage erect. It is much easier to enter than to

impair an excellent impression by an ungainly and oftentimes uncouth exit. No one has a right to appear upon a platform for public recognition without paying as much attention to general deportment as to the talent under cultivation. Half the battle for a successful public career may be won by first gaining the attention of the audience by a pleasing, gracious personality, and a graceful, self-possessed deportment, both of which may be cultivated by anyone.

When one is, for the time being, the cynosure of all eyes, a good carriage is a matter of prime necessity. Cultivate the habit of looking straight at your audience from the moment you step into view upon the platform; wear a pleasant, smiling countenance; and acknowledge your audience with two or three gracious inclinations of the head, such as you would use on being presented to two or three persons occupying different positions. When ready to leave the platform, bow graciously, as you would in taking leave of a friend; walk easily to the exit; turn naturally, always keeping the face toward the audience; and then back gracefully off the stage or platform. By the injunction to keep the face continually toward the audience is meant, that if the exit is at the left side, the performer must make the turn to the right by applying one or the other of the transitions of the feet; while if the exit is at the right, the turn must be made toward the left. This may seem very easy to do, but it is nevertheless seldom accomplished with ease, at least by amateurs, being really an art which can only be acquired by careful study and practice.

**HOW TO MANAGE A TRAIN.** The proper management of this portion of the gown of ceremony requires considerable skill, which unfortunately is not always possessed by those who assume trained toilettes. We can only offer

a few suggestions upon the subject, because one can only acquire grace in guiding and handling the train through familiarity with its use; and we would, therefore, advise any woman setting out to gain public honors, to become thoroughly accustomed to the long, trailing gown before appearing in one upon the stage or platform. Never kick the train, for nothing can be more ungraceful or unladylike. A slight sway of the body, with a gliding, semicircular action of the foot not bearing the weight, is generally all that is necessary to remove the train from one's path; but if this is not sufficient, raise the train gracefully with one hand. To prevent the train switching at every step, always take the first step with the free or advanced foot in the manner described for walking. A gown intended for platform wear should be cut considerably longer in front than one designed for the ball-room. It should just escape the floor.

If all the exercises heretofore presented have been faithfully learned and practised, the way will be comparatively smooth to a perfection of deportment, so that only general suggestions will be required; but we must never forget that strength and control of the muscles are the foundation of graceful movement even in the ordinary actions of daily life.

**TO SIT GRACEFULLY.**

Learn to locate the seats  
in a room

without appearing to do so. Observe a chair or sofa before walking to it, and do not look at it before sitting down; but place the leg bearing the weight

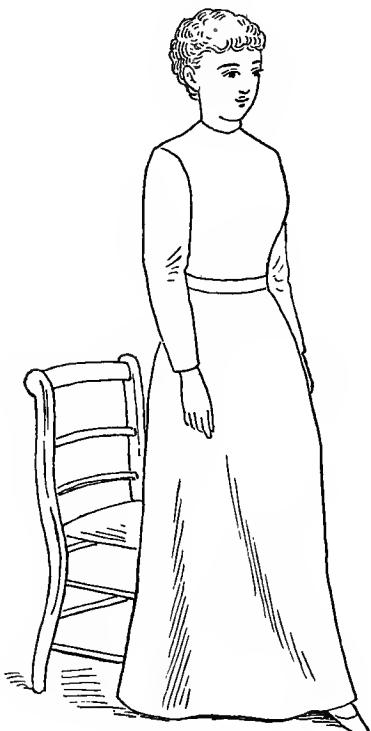


FIGURE NO. 114.

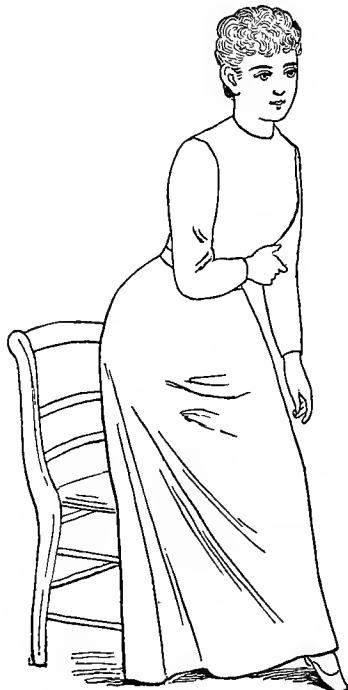


FIGURE NO. 115.

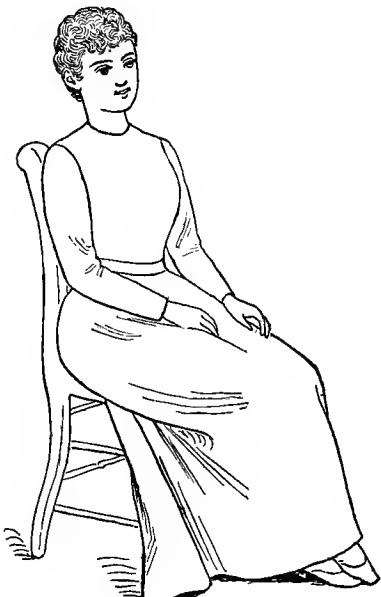


FIGURE NO. 116.

firmly against the front edge of the seat (see figure No. 114), bend the body slightly forward and the head back, allow both knees to bend, and sink easily into the center of the seat, as illustrated at figures Nos. 115 and 116.

Never sit with the feet upon a straight parallel line; one foot should always be in advance of the other. The most elegant attitude in which a woman can sit is with the feet (not the legs) crossed; but each foot must rest with the ball upon the floor. A man should sit with both feet upon the floor, one in advance of the other, as shown at figure No. 117.

**TO RISE GRACEFULLY.**

Draw the retired leg back close to the

chair, bend the body forward and the head back (see figure No. 118), throw all the weight upon the retired foot, and rise by the force of the muscles in the legs and feet alone. Step out with the advanced, free foot. Do not

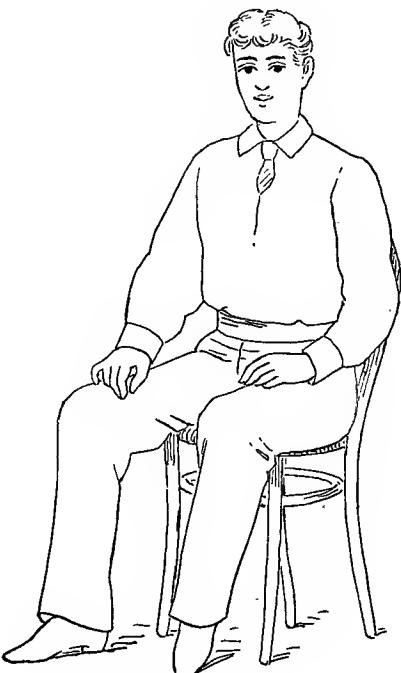


FIGURE NO. 117.

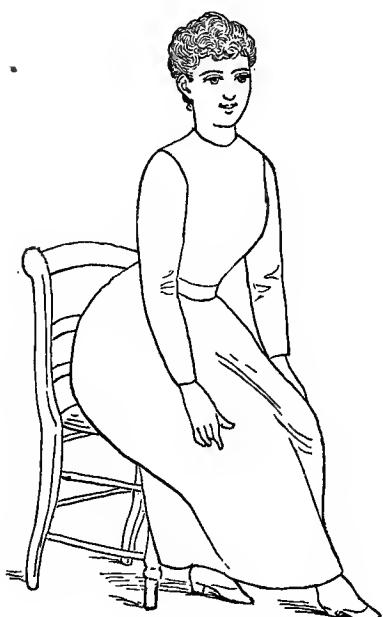


FIGURE NO. 118.

place the hands upon the knees, upon the arms of the chair or upon anything else to assist you in rising. The action should be confined wholly to the lower limbs, with an imperceptible upward spring of the body. It will readily be seen how necessary it is to cultivate strength and flexibility in the muscles of the lower limbs, in order to acquire ease and grace of movement in performing the most ordinary actions of our

daily life. Without strength we cannot have grace, since strength is the foundation of grace. Therefore, cultivate the muscles assiduously.

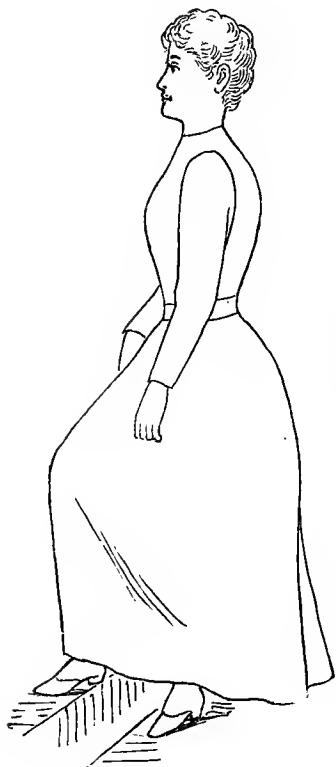


FIGURE NO. 119.

**TO ASCEND STAIRS.**

Hold the body erect and the head well poised, with the chest predominating; and breathe deeply. Place the advanced, free foot upon the first step, raise the heel of the retired foot, and so spring the weight upon the advanced foot, at the same time straightening the knee of the advanced leg. (Refer to figure No. 119.) Place the retired foot, just released from the weight, upon

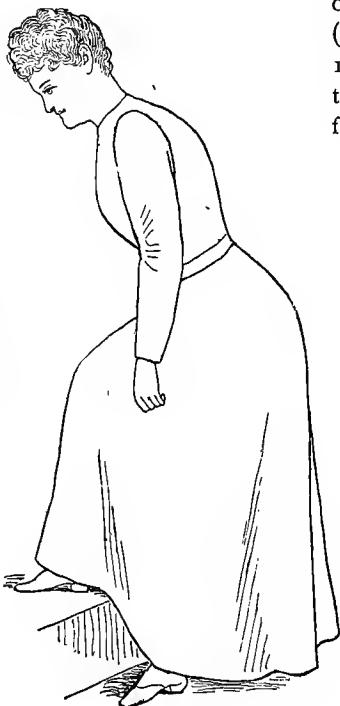


FIGURE NO. 120.

the next step, repeat the action just described, and continue to use the feet in alternation until the top of the stairs is reached. Be careful not to bend forward at the shoulders or waist, as seen at figure No. 119, but keep the body erect. This manner of ascending stairs is not injurious, and is far less fatiguing than when the body is bent nearly double with the effort of climbing.

**TO DESCEND STAIRS.**

As in seeking a seat, learn to locate the stairs without apparently looking for them.

Hold the body perfectly erect, throw the straight,



FIGURE NO. 121.

free leg forward from the hip directly over the first step, as in figure No. 121; and then bend the knee of the leg bearing the weight until, first the ball of the advanced foot and then the heel, strikes the step (see figure No. 122), at the same time transferring the weight upon the advanced leg. Repeat the action with the other foot, and so alternate to the bottom of the stairs.

**TO ACKNOWLEDGE AN INTRODUCTION.**

Incline the body forward from the waist, with the chest predominating and with a very

slight bend of the advanced knee, keeping the eyes upon the face of the person being presented. (Refer to figure No. 123.) This action is more gracious and graceful than it would be to incline the head with the body, as at figure No. 124; and

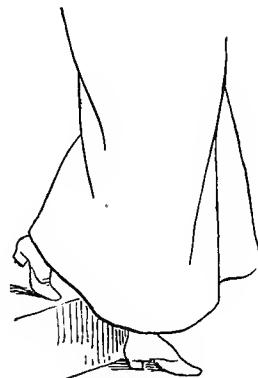


FIGURE NO. 122.

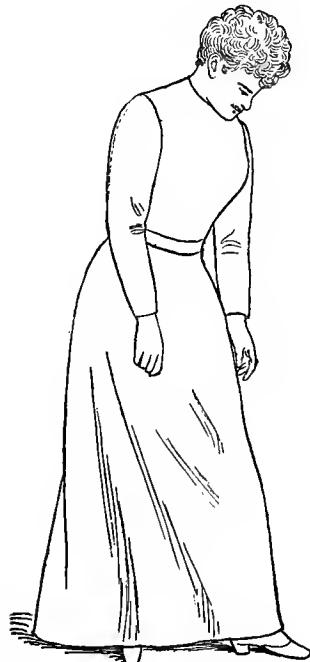


FIGURE NO. 124.



FIGURE NO. 123.

it is correct, since it preserves the opposition between the head and trunk.

**CORRECT FORMAL BOW.** To execute a correct formal bow a man should always make a decided movement of the feet, no matter what his relative position may be toward the individual to whom he bows. Thus, if his weight is resting upon the right leg, with the left foot free, he should take a

step backward, forward or to the side, turning the toe toward the individual, and should at the same time transfer the weight to the left leg; he should then immediately draw the right foot just freed from the weight close up to

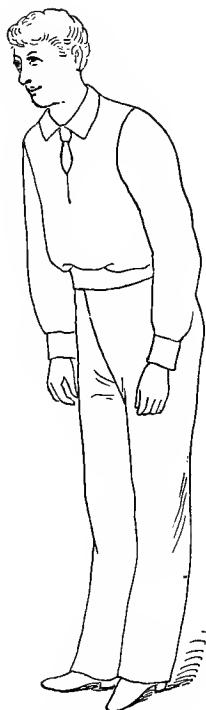


FIGURE No. 125.

the left, with the heels touching, and should simultaneously incline the body forward at the hips, without bending the knees, and keeping the eyes upon the face of the individual, unless the obeisance be one of very deep respect. This is clearly pictured at figure No. 125.

#### **TO SHAKE HANDS.**

One should not shake hands at all, unless prompted to do so by a warm feeling of friendship; but when hand-shaking becomes necessary, the other person's hand should be grasped with one warm clasp not higher than the chest, and the action should be downward. Never shake hands as though ringing a bell, and never make a side-to-side motion, either action being indicative of lack of cultivation or of familiarity with those little refinements which play so large a part in social life.



FIGURE No. 126.

**TO STOOP.** This is an action which we generally see done as illustrated at figure No. 126, which is very awkward and requires much more exertion than the correct method. To pick up an article from the floor, bend the knee of the forward leg, and sink upon the knee of the retired one near the object. This enables one to reach the floor with the hand without an effort and with only a slight and graceful bend of the body. (See figure No. 127.)

**TO RISE.** Throw the weight upon the forward leg, and straighten into standing position, being careful to preserve the balance.



FIGURE No. 127.

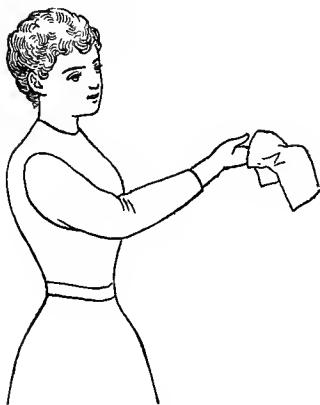


FIGURE NO. 128.

**TO PRESENT  
AND ACCEPT.**

Always present an article to a person with the palm of the hand turned upward; and receive anything presented in the same manner. The upward turning of the palm is a courteous action expressing acceptance, while turning the palm downward expresses rejection and is ungracious. (See figure No. 128.) An article presented above the level of the chest implies humility, on a line with the

chest equality, and below the chest line superiority.

**THE COURTESY.** A waiting maid's courtesy is performed by placing one foot behind the other, bending both knees, and rising without any inclination of the body. (See figure No. 129.) The ordinary courtesy used in dancing, obeisance, etc., is made thus: Stand with the feet in the position illustrated at figure No. 130; pass the free or advanced foot in a semicircle to the back until it rests upon the toe and ball, as at figure No. 131, and at the same time bend the knee of the strong leg in front, incline the

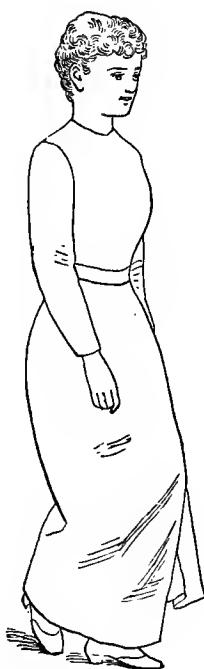


FIGURE NO. 129.

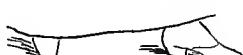


FIGURE NO. 130.

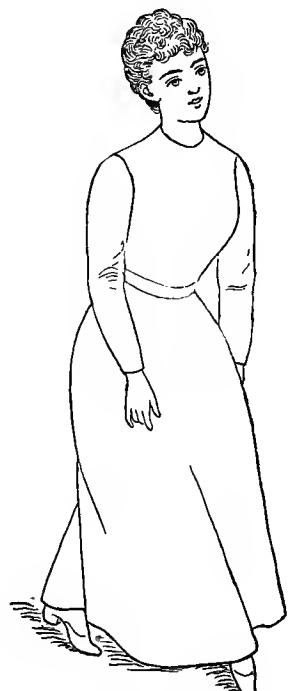


FIGURE NO. 131.

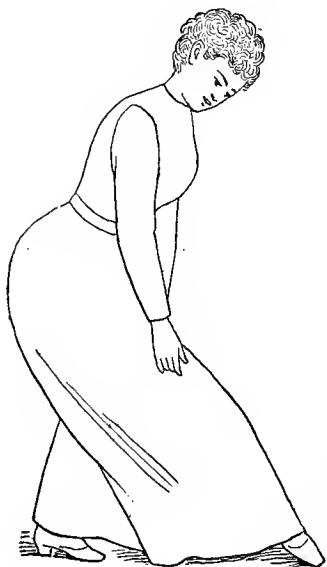


FIGURE No. 132.

body forward and the head back, gradually transfer the weight, and sink with bent knee upon the retired leg, simultaneously straightening the leg in front, but not stiffening it. This is illustrated at figure No. 132.

**TO RISE.** Straighten the retired leg bearing the weight, and gradually draw the advanced foot to its correct normal position, as at figure No. 133. Be careful when rising not to throw the weight upon the advanced leg. A deep courtesy is made in the same manner, except that the free foot is placed as far back as possible, and the head is inclined

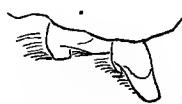


FIGURE No. 133.

as the courtesy is finished. The depth of the courtesy is always regulated by the placing of the free foot. A courtesy cannot be graceful unless one has perfect control of

the lower limbs, and a great deal depends upon the flexible bending of the knee joints. If these joints do not bend easily, the hip is thrown out, and the courtesy becomes a very awkward movement.



## CHAPTER IX.

### ATTITUDES.

To complete our work on the fundamental principles of gymnastics and expression we will now take up the study of attitudes.

**THE FEET.** There are nine direct positions of the feet that form the basis of an innumerable variety of expressions. When we are physically and mentally strong the lower limbs assume a weak attitude, with the weight borne upon one leg, showing a conscious equilibrium and balance of body and mind; but when the physical or mental condition is weak, the lower limbs assume a strong attitude, with the weight borne equally upon both legs, thereby showing a lack of mental or physical equilibrium or balance. To illustrate this principle we present the first three positions, which we will entitle weak attitudes. In calling

them thus we must be understood to apply the wholly to the state of the being and not to the physical form of the man; and the same is true in speaking of the strong attitudes.

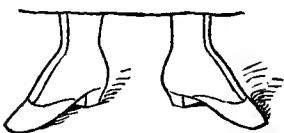


FIGURE NO. 134.

weight equally disposed upon both feet. The invalid also feels the same physical weakness; and the little child taking its first steps, being timid and lacking confidence in itself, travels along at a very rapid pace, with the weight equally borne upon both feet, to preserve its balance. Thus, in the same attitude we have the expression of old age, invalidism and infancy.

With the feet in the same position, but with the heels together and the weight resting upon the heels, as depicted at figure No. 134A, we have a respectful or conventional attitude, denoting inferiority or respect. So would stand a servant in the presence of his master, a soldier before a superior officer, or a gentleman in making respectful salutation.

*Second Attitude.*—Stand with the toes upon a parallel line, as in the preceding exercise, but with the feet placed farther apart (see figure No. 135), and with the weight equally balanced upon the heels and balls of both feet. This is an attitude more particularly associated with men, but one which is vulgar and only permissible when a man is in the presence of other men or within the

precincts of his family circle, where he may occasionally relax the strict, formal rules under a sense of fatigue without disrespect to his family, although it is within the home circle that the social laws of respect and politeness should primarily exist. Such an attitude assumed by an inferior before a superior becomes an expression of insolence. A drunken man, feeling

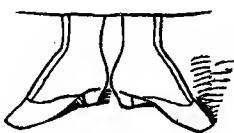


FIGURE NO. 134A.

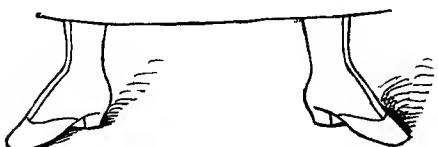


FIGURE NO. 135.

his inability to maintain his equilibrium, falls into this posture; and the less level the head, the wider the basic attitude.

*Third Attitude.*—Stand with one foot advanced, as in the correct normal position, but with the weight equally borne upon the balls of both feet, as illustrated at figure No. 136.

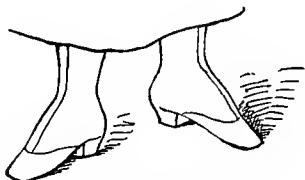


FIGURE NO. 136.

and the action denotes a command of self, except when weakened by the bending of the knee, and shows a reasonable or rational state of the being.

*Fourth Attitude.*—Stand upon the straight retired leg, with the weight equally disposed upon the heel and ball of the retired foot, the free foot slightly advanced, and the free leg resting easily but not perceptibly bent at the knee. (See figure No. 137.) This is the normal attitude of repose and is calm,

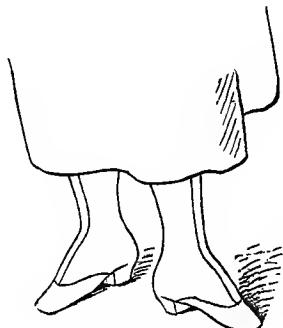


FIGURE NO. 137.



FIGURE NO. 138.

denotes an antagonistic state of the being, full of action; but so long as the weight is held upon the retired leg passion is well under control.

thoughtful and dignified, denoting a thorough control of self.

*Fifth Attitude.*—Stand upon the straight retired leg, with the weight resting more upon the ball of the retired foot than upon the heel, and with the free leg energetically advanced with straight knee and the foot firmly placed upon the ground, being careful not to place any weight upon the advanced leg. (Refer to figure No. 138.) This attitude

*Sixth Attitude.*—Throw the weight a little more upon the heel than upon the ball of the retired foot; the knee of the retired leg should be well bent and the free leg advanced, with the knee straight but not strained or stiff, as shown at figure No. 139. By this attitude we express physical and mental prostration. In mental prostration the head is thrown back, as in despair; in physical prostration it falls forward or to the side, indicating weakness or inability to hold it erect. We also show timidity and defend ourselves in this backward attitude.

**NOTE.**—Practise retreating with the bent knee, by placing the free foot back and

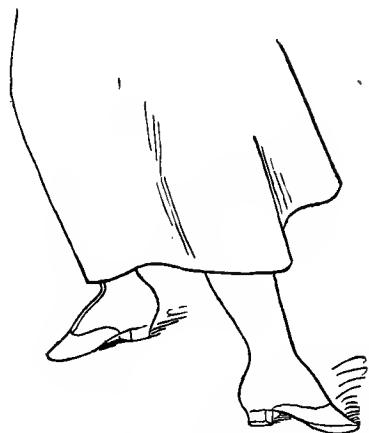


FIGURE NO. 139.

transferring the weight in poise alternately from one leg to the other. Be careful while making the transition not to raise and straighten the leg bearing the weight; but alternate the movement in one smooth, continuous line backward, and keep the poise correct between hip, shoulders and head. Practise before a mirror.

In the next three attitudes, the last of the series, the weight is borne upon the advanced foot, and the position thus becomes active in nature.

*Seventh Attitude.*—Stand upon the straight,



FIGURE NO. 140.

firm, forward leg, with the weight supported by the heel and ball of the forward foot, and with the free foot behind and the free leg resting at ease, containing no active will power. This is clearly pictured at figure No. 140, and expresses an animated state of the being—interest, attention, mild excitement, passion, sentiment, or tenderness toward an object.

*Eighth Attitude.*—Throw the weight upon the ball of the ad-

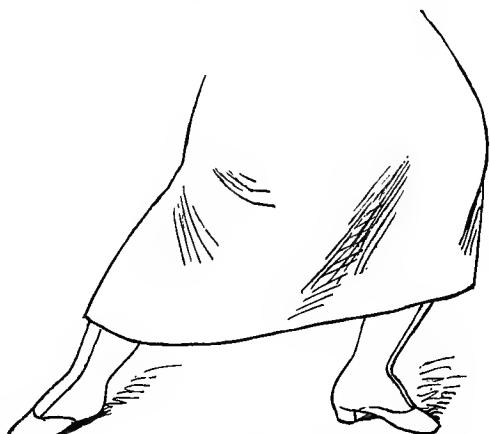


FIGURE NO. 141.

vanced foot, with the knee of the advanced leg well bent forward; and place the free leg behind, with the knee straight and the foot resting upon the toe, as represented at figure No. 141. This is a posture indicative of vehemence, of passion beyond control or of wildest excitement; and it also expresses exaltation or heroic, fearless attack. It is an attitude of greatest activity.

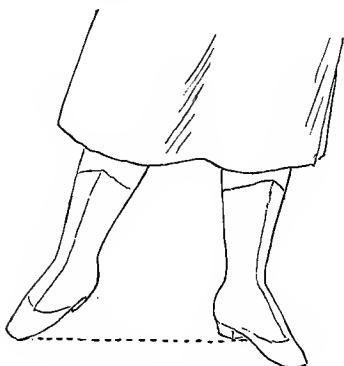


FIGURE NO. 142.

their meanings should all be committed to memory, and the postures should be faithfully practised with a constant regard for the motive or sentiment underlying each.

**THE HAND.** We have both attitudes and gestures of the hand. The attitudes express the particular state of the being, and so become partly permanent in action, while the gestures are but fleeting outward expressions of thoughts or emotions. There are nine attitudes of the hand, corresponding with those of the feet.

*First Attitude.*—Allow the thumb to be relaxed and to fall across the palm, where it must be held by force of will, as it will only assume this position in insensibility or death, when all nervous force will have left the thumb; otherwise it will naturally assume a normal position. Wholly relax the hand and fingers. (See figure No. 143.) This attitude denotes complete physical prostration, somnolence, unconsciousness or death. The thumb is a strong index of character. Through its attitude we may discover much regarding the temperament, force of character and intelligence of the individual. A thumb carried close to the palm is never indicative of an energetic nature.

*Second Attitude.*—Completely relax the entire hand, and allow it to remain in normal condition, as illustrated at figure No. 144. This is the normal, reposeful attitude of the hand and indicates a calm or indifferent state of mind.

FIGURE NO. 143.

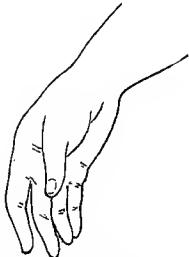


FIGURE NO. 144.

*Third Attitude.*—Raise the thumb high opposite the first finger, and open the hand wide, with the fingers close together, as shown at figure No. 145.

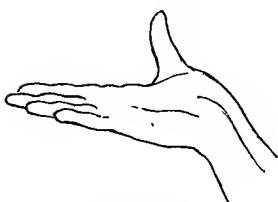


FIGURE No. 145.

This is a very positive attitude of the hand and expresses earnestness and zeal. It is natural to many public speakers and is frequently used.

*Fourth Attitude.*—

Raise the thumb high, drawing it well away

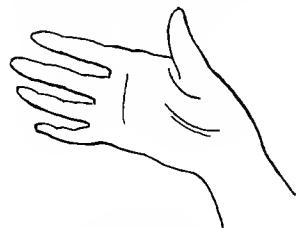


FIGURE No. 146.

from the fingers; and expand the fingers normally, as represented at figure No. 146. By this position is indicated interest, activity and animation, and also tenderness and a desire to caress.

*Fifth Attitude.*—Open the hand wide, fully extend the fingers, raise the thumb high, and strain it well away from the fingers, as shown at figure No.

147. This denotes that passion is beyond control, and is also expressive of great vehemence and excitement.

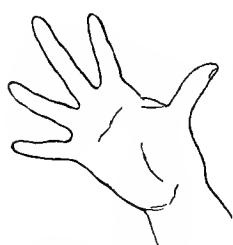


FIGURE No. 147.

*Sixth Attitude.*—Open the hand in the manner described for the fifth attitude, and contract the ends of the fingers and thumb, as depicted at figure No. 148. This is an attitude indicative of intense passion, extreme nervousness

or avariciousness, and it is also used in denunciation or execration.

*Seventh Attitude.*—Open the hand wide, but contract the fingers and thumb into the palm, as at figure No. 149. Agony of mind, convulsion, violence and insanity may be expressed by this attitude.



FIGURE No. 149.

*Eighth Attitude.*—Lightly place the fingers in the palm, and similarly place the thumb beside the first or index finger. This is illustrated at figure No. 150. It expresses confidence and authority, repose in action, and a calm concentration of the mind. The hand often assumes such an attitude when we reflect.



FIGURE No. 148.

*Ninth Attitude.*—Place the fingers firmly in the palm and the thumb vigorously across the first two fingers, as shown at figure No. 151. The significance of this attitude is intense concentration of the mind, resolution, or passion well under control.



FIGURE No. 150.



FIGURE No. 151.

Combine as many of the hand attitudes as possible with the different attitudes of the feet. Do not make them mere mechanical forms, but seek to throw the proper expression into each. It is of the utmost importance for the student to commit all these attitudes to memory, as well as the attitudes and gestures that follow.

---

## CHAPTER X.

### ATTITUDES—(CONTINUED.)



FIGURE NO. 152.

#### OF THE HAND IN RELATION TO THE BODY.

*First.*—The hand placed upon the abdomen indicates physical pain, and is also an appeal to the appetites or to the vulgar, baser side of the nature. (See figure No. 152.)

*Second.*—The hand placed upon the heart indicates pain, physical or emotional, and is an appeal to the affections. (Shown at figure No. 153.)

*Third.*—The hand placed upon the chest is an appeal to the emotional nature, and to the nobility, honor or manhood, as pictured at figure No. 154.

*Fourth.*—Placing the hand upon the chin or about the mouth produces a reflective attitude, appealing more particularly to the senses. (Refer to figure No. 155.)

*Fifth.*—The hand placed upon the cheek indicates physical pain, a direct appeal to the sympathies, or senti-



FIGURE NO. 154.

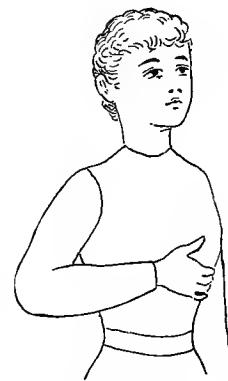


FIGURE NO. 153.



FIGURE NO. 155.



FIGURE NO. 156.

mental reflection. (Illustrated at figure No. 156.)

*Sixth.* — The hand placed upon the forehead indicates pain, physical or mental, intense thought, or an appeal to the perceptions. (See figure No. 157.)

*Seventh.* — The fore-finger placed beside the nose, or moved up and down with a caressing action, denotes a consciousness of self or reflection particularly relating to self, as shown at figure No. 158.

*Eighth.* — The hand placed at the base of the brain indicates reflection that is wholly vital in character, or is an appeal to the brutal instincts of the nature. (See figure No. 159.)

*Ninth.* — The hand placed at the back of the ear and moved up and down with a caressing action of the fingers, indicates treachery and craftiness or reflection of a selfish nature, as depicted at figure No. 160.

*Tenth.* — The hand placed upon the top of the head near the forehead indicates physical pain, mental agony, or an appeal to the conscientious instincts. (See figure No. 161.)



FIGURE NO. 157.

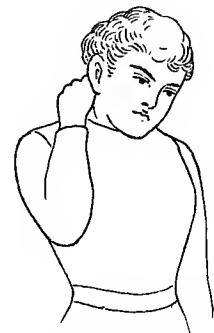


FIGURE NO. 158.



FIGURE NO. 159.

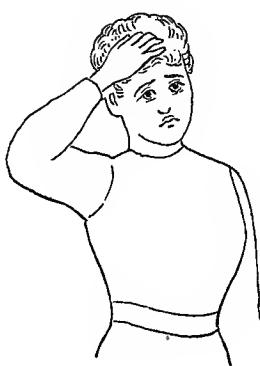


FIGURE NO. 160.

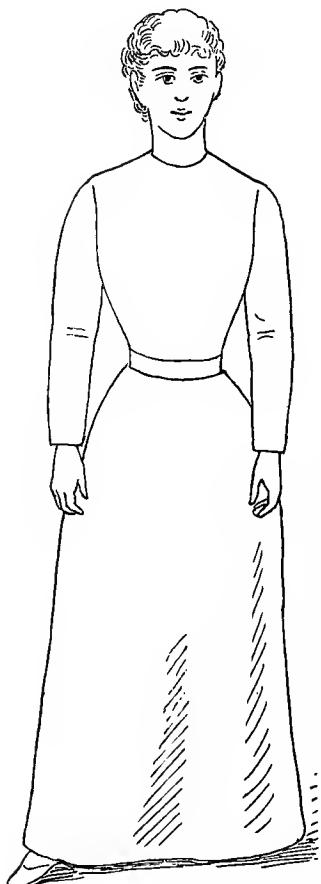


FIGURE No. 162.

general prostration.  
(Refer to figure No. 164.)

*Fourth.*—The arms at the sides, with the elbows thrown outward, express assertion or excitement.

This attitude is illustrated at figure No. 165.

*Fifth.*—The arms at the sides, with the hands on the hips and the elbows simply thrown nor-

*First.*—The arms normally at the sides express repose.  
(See figure No. 162.)

*Second.*—The arms at the sides, with the elbows drawn inward, denote humility, servility, timidity or fear, as illustrated at No. 163.

*Third.*—The arms entirely relaxed at the sides, with the elbows inward indicate

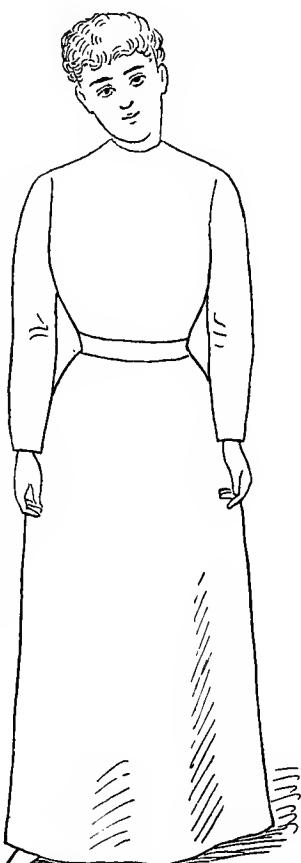


FIGURE No. 163.

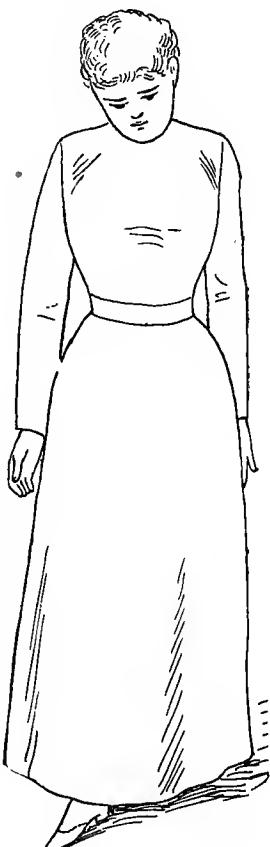


FIGURE No. 164.

moving outward, indicate vulgar ease or vulgar assertion, as seen at figure No. 166.

*Sixth.*—The arms at the sides, with the hands on the hips and the elbows thrown forward, indicate aggressive assertion or insolence, as shown at figure No. 167.

*Seventh.*—The arms placed behind the back express indifference or a calm state of the being, as shown at figure No. 168.

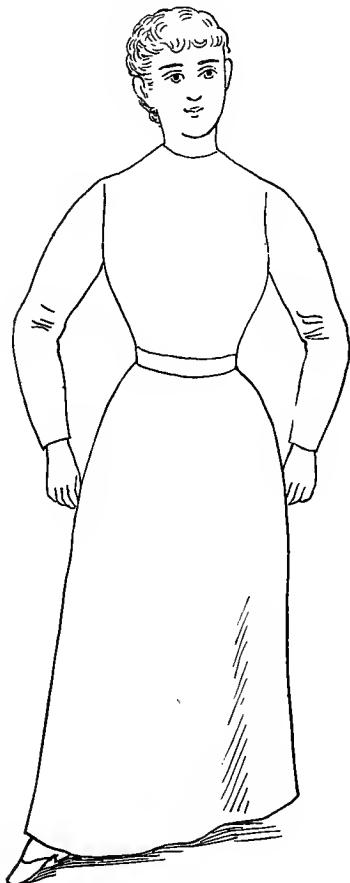


FIGURE NO. 165.

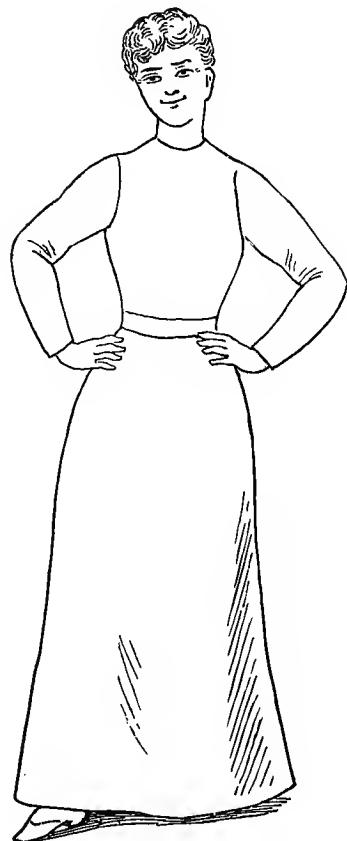


FIGURE NO. 166.

*Eighth.*—The arms carried forward denote attention, action, excitement or animation. (See figure No. 169.)

*Ninth.*—The arms quietly folded in front express calm reflection, thoughtfulness or self control, as pictured at figure No. 170.

*Tenth.*—The arms folded, tensely or firmly across the chest signify passion well under control, or intensity of feeling. (Refer to figure No. 171.)

*Eleventh.*—The arms thrown over

the head indicate extreme fatigue or an active demonstration of <sup>else,</sup> (Shown at figure No. 172.)



## CHAPTER XI.

### ATTITUDES.—(CONTINUED.)

**THE TRUNK OR BODY.** The action of the trunk has everything to do with true expression, for if the trunk is not in correct attitude, any attempt at expression becomes forced and artificial, while if the action of the body is true, it will to a very great degree properly regulate all other expressive members and

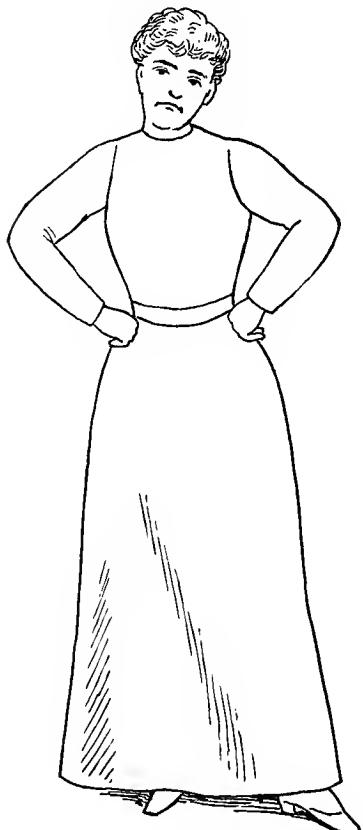


FIGURE NO. 167.

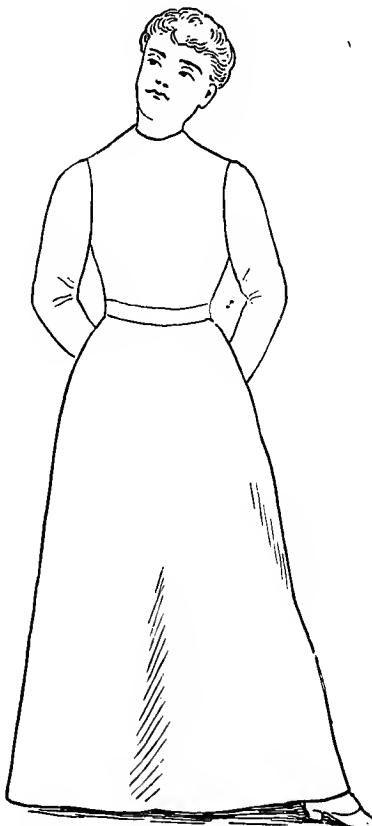


FIGURE NO. 168.

ive true and expressive coloring to the voice. This stands to reason, since the body is the seat or center of the emotions, and to produce a true artistic expression of an emotion or impulse, the body certainly must be in perfect sympathy with the emotion as shown by its attitude. So it

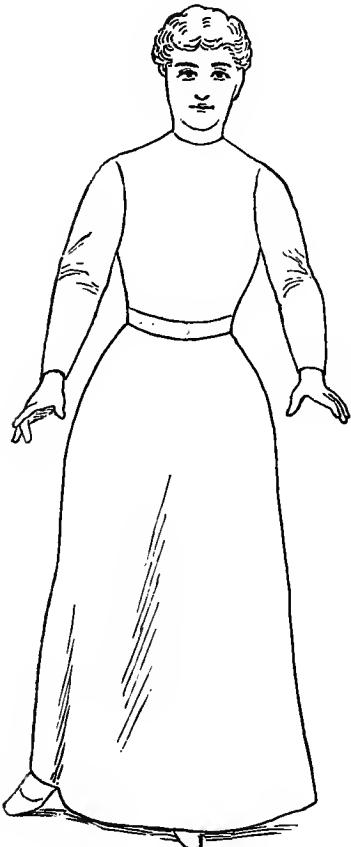


FIGURE NO. 169.

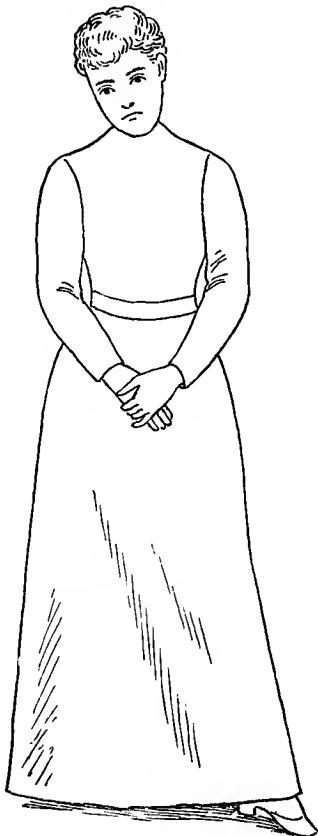


FIGURE NO. 170.

will readily be seen how very important it is to become thoroughly acquainted with the different actions or attitudes of the body.

The trunk expands forward in action and attention and when the mind is filled with the brighter emotions, and it contracts in reaction and when the mental powers are under the influence of the darker emotions. It rises to denote exaltation of the spirit and vitality, and sinks or collapses when

we experience grief, fatigue or prostration; while attraction toward an object through the medium of the affections finds expression in a side action leading from the emotional center.

The body in repose has two expressions, the passive normal and the active normal.

*First Attitude.*—The passive normal is expressed when one is sitting in

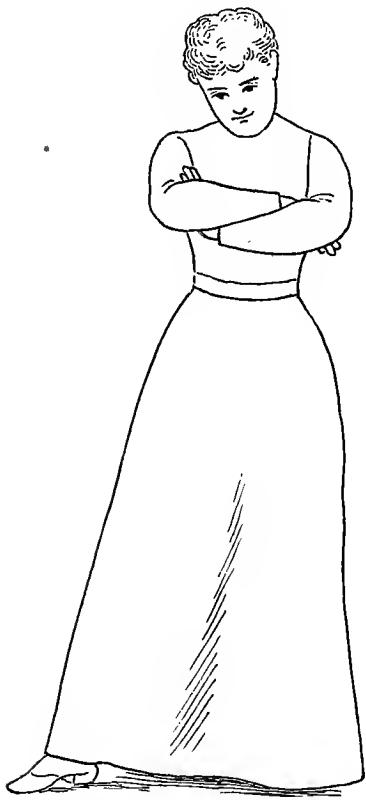


FIGURE NO. 171.

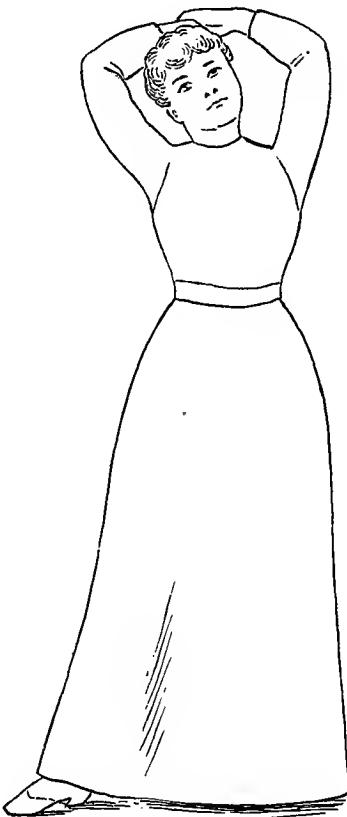


FIGURE NO. 172.

repose, with the back either supported or unsupported, the muscles between the ribs relaxed, and the chest wholly inactive. This position is restful, and quite correct in a sitting posture.

*Second Attitude.*—The active normal corresponds with the active position of standing. As the act of standing compels activity of the lower limbs,

so the body should be in sympathy with that activity; therefore, a passive normal of the body is never correct when one is standing in repose, but the body must assume an activity, as expressed by a normally expansive chest raised to normal activity through firmness of the muscles between the ribs, in harmony with the active attitude of the lower limbs. This is pic-

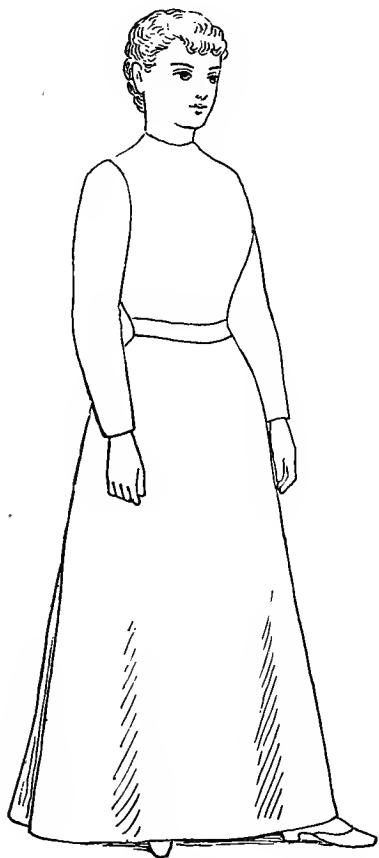


FIGURE NO. 173.

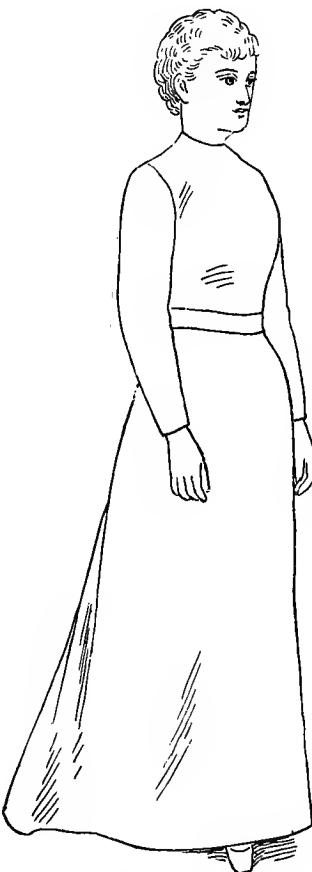


FIGURE NO. 174.

tured at figure No. 173. The same attitude of the trunk in a sitting posture would signify interested attention. By assuming the passive normal of the body in the standing position, one may observe how incorrect and inharmonious the action becomes (see figure No. 174); and yet how many we see who habitually stand in this incorrect attitude.

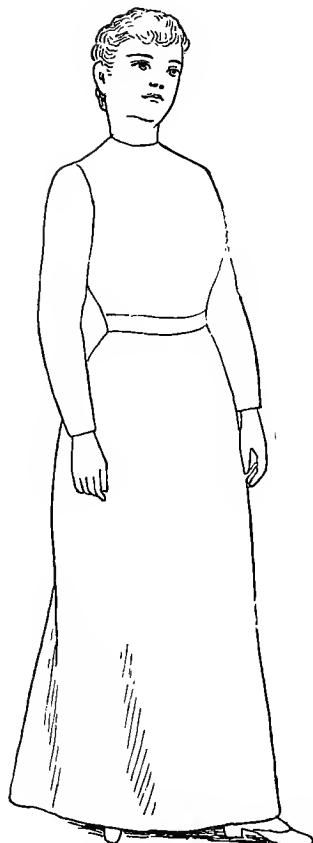


FIGURE NO. 175

backward according to the strength of the feeling actuating the being, the resulting attitude expresses activity, excitement or vehemence. (See figure No. 176.)

*Fifth Attitude.*—Actively raise the muscles between the ribs, hold the chest normally erect, and raise the shoulders; the attitude will then denote excessive pride, assertion or splenetic temper, as pictured at figure No. 177.

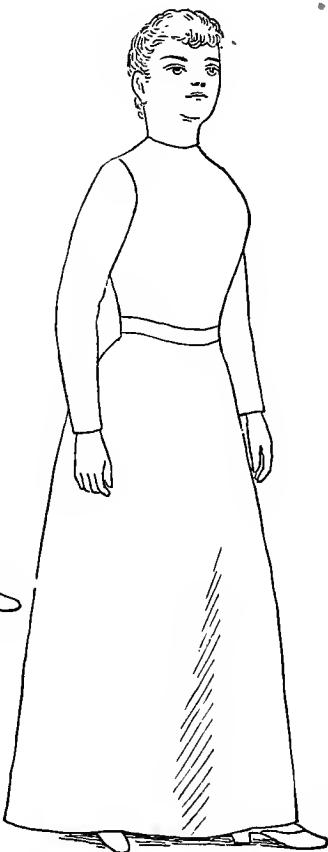


FIGURE NO. 176.

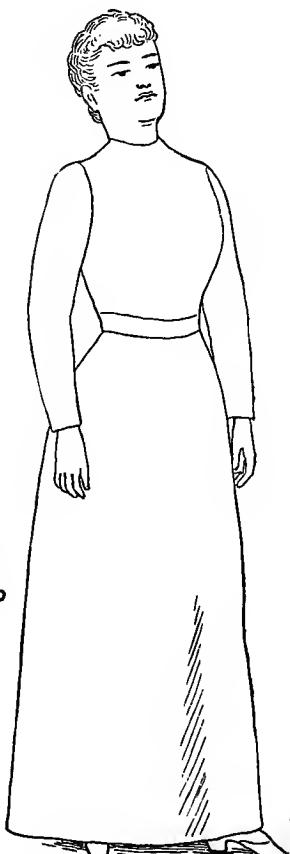


FIGURE NO. 177.

*Third Attitude.*—The muscles between the ribs raised with firmness and activity, and the chest raised high, but not strained, will produce an attitude expressive of nobility, manliness, courage and the exalted sentiments of the being, as pictured at figure No. 175.

*Fourth Attitude.*—The muscles between the ribs being actively raised, and the chest thrust forward and the shoulders

*Sixth Attitude.*—The same attitude of the trunk and shoulders, with the latter thrust forward, denotes aggressive assertion, as shown at figure No. 178.

*Seventh Attitude.*—Raise the muscles normally between the ribs and draw the chest inward slightly, to signify suspense. A stronger action of the chest inward would denote repression of self, or

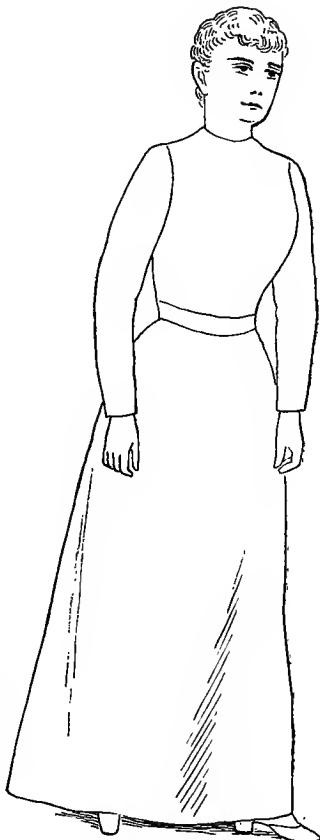


FIGURE NO. 178.

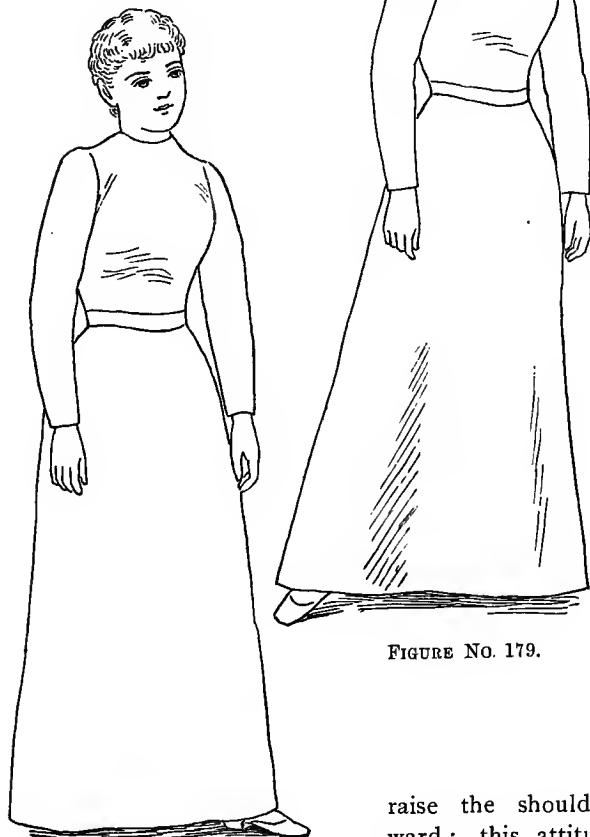


FIGURE NO. 179.

FIGURE NO. 180.

suppressed feeling, as pictured at figure No. 179.

*Eighth Attitude.*—Slightly relax the muscles between the ribs to the passive normal, suppress the chest very slightly, raise the shoulders and incline them forward; this attitude will denote patience or endurance. (See figure No. 180.)

*Ninth Attitude.*—Wholly relax the muscles between the ribs and in the shoulders and chest, allowing the ribs to sink downward, and the shoulders downward and forward, more or less, according to the feeling inspiring the attitude, which denotes fatigue, indolence, prostration or imbecility. (Shown at figure No. 181.)

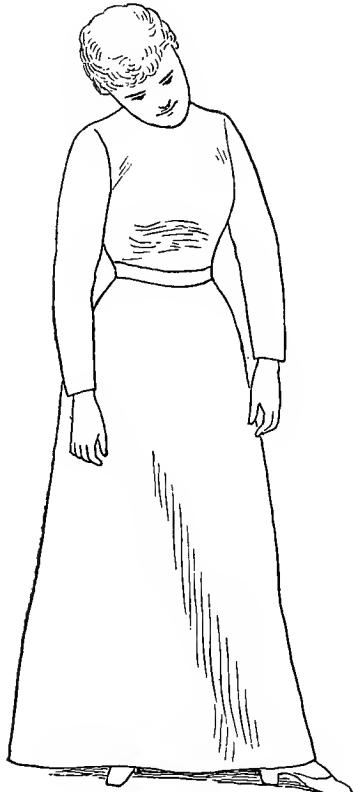


FIGURE NO. 181.

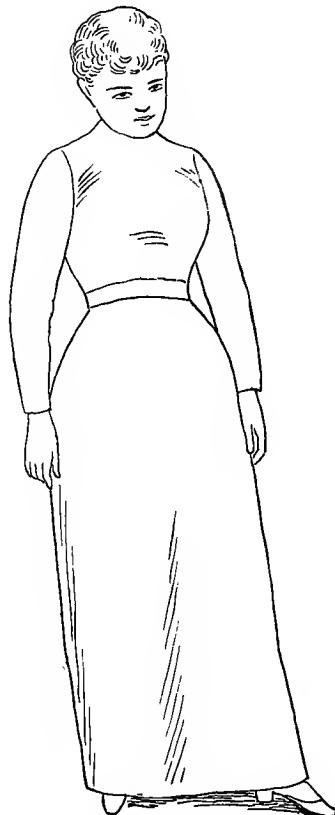


FIGURE NO. 182.

*Tenth Attitude.*—The chest drawn inward and the abdomen thrust forward will produce an attitude expressive of sensuality or the animal nature, and an added aggressiveness of the shoulders will signify thorough baseness as expressed in the meaner passions. (Refer to figure No. 182.)

## CHAPTER XII.

## ATTITUDES.—(CONCLUDED.)

**THE HEAD.**

*First Attitude.*—While the head rests easily and naturally upon the neck centrally poised between the shoulders, with the chin neither raised, lowered nor thrust to one side, it is in its normal or reposeful attitude. (See figure No. 183.)



FIGURE NO. 183.—NORMAL.



FIGURE NO. 185.—REFLECTION.



FIGURE NO. 187.—SENTIMENT.

*Second Attitude.*—The head hung forward upon a relaxed neck, with the chin resting upon the chest, denotes a weak or prostrated condition of the being, as shown at figure No. 184.

*Third Attitude.*—The head bowed forward, with a controlled action of the neck, indicates a thoughtful, concentrated state of the mind, and also respect, shame, humility or servility. (Action shown at figure No. 185.)

*Fourth Attitude.*—When the chin is thrust straight forward, with a controlled action of the neck, it expresses activity, eagerness, curiosity, scrutiny, perspicacity, and also the baser passions of the being. (Action shown at figure No. 186.)

*Fifth Attitude.*—The head inclined forward and to one side, with a controlled curved action of the neck, expresses tenderness, affection, sentiment or coquetry. (Action shown at figure No. 187.)

*Sixth Attitude.*—By drawing the head back, straining the

muscles of the neck and holding the chin well inward, we express pride, arrogance or repulsion. (Action shown at figure No. 188.)



FIGURE NO. 184.—PROSTRATION.



FIGURE NO. 186.—EAGERNESS, SCRUTINY.



FIGURE NO. 188.—ARROGANCE.



FIGURE NO. 189.—DESPAIR.

FIGURE NO. 191.—CARELESS  
ABANDON.

FIGURE NO. 193.—DISTRUST.

FIGURE NO. 195.—ATTEN-  
TION.

*Seventh Attitude.*—The head thrown back upon a relaxed neck indicates mental prostration or despair. (Action shown at figure No. 189.)

*Eighth Attitude.*—The head thrown back upon a strained neck signifies intense mental excitement or passion. (Action shown at figure No. 190.)

*Ninth Attitude.*—When the head is thrown back and inclined to one side, with a curved action of the neck, the attitude expresses abandon, carelessness or indifference, or sensuality. (Action shown at figure No. 191.)

*Tenth Attitude.*—The head simply inclined to one side upon a relaxed neck denotes indolence or fatigue. (Action shown at figure No. 192.)

*Eleventh Attitude.*—By drawing the chin to one side and inclining the top of the head to the opposite side, we signify distrust or suspicion, as shown at figure No. 193.

*Twelfth Attitude.*—When the chin is thrown upward and the head raised high upon a well controlled neck, the attitude expresses the higher passions, exaltation, courage, noble pride or excited demonstration. (See figure No. 194.)

*Thirteenth Attitude.*—The head in the normal attitude upon an active neck, and turned from side to side with a pivotal movement, indicates suspense, uneasiness or negation; and when the head is held stationary in this attitude, it denotes listening or attention. (Action shown at figure No. 195.)

The relation of the eye to the movement of the head determines the outward meaning of the action.

FIGURE NO. 190.—INTENSE  
EXCITEMENT.

FIGURE NO. 192.—FATIGUE.

FIGURE NO. 194.—EXAL-  
TATION.

**THE EYEBALL.**

*First Attitude.*—The eyeball centrally poised between the inner and outer corners and the upper and lower lids denotes the normal reposeful condition of the being, or calm contemplation, as shown at figure No. 196.

*Second Attitude.*—The eyeball turned toward the outer corner, centrally poised between the upper and lower lids and turned toward an object, signifies simple personal regard, attention, attraction or interest, as shown at figure No. 197.

*Third Attitude.*—The eyeball turned to the side, centrally poised between the upper and lower lids, and directed away from an object, expresses simple impersonal attention or interest, or consideration. (Action shown at figure No. 198.)

*Fourth Attitude.*—The eyeball turned downward and centrally poised between the inner and outer corners, without particularly regarding an object, denotes calm concentration, reflection or thoughtfulness, as shown at figure No. 199.

*Fifth Attitude.*—The eyeball turned downward and to the side toward



FIGURE NO. 196.



FIGURE NO. 197.



FIGURE NO. 198.



FIGURE NO. 199.



FIGURE NO. 200.



FIGURE NO. 201.



FIGURE NO. 202.

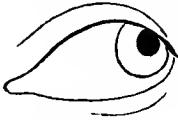


FIGURE NO. 203.

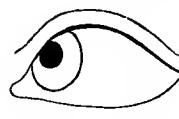


FIGURE NO. 204.

an object signifies personal disapproval, repulsion, distrust, suspicion, or exaltation of one's-self over an inferior, as shown at figure No. 200.

*Sixth Attitude.*—The eyeball turned downward and to the side, away from an object, expresses impersonal disapproval, or distrust, suspicion, or exaltation of the inner being over an inferior, as shown at figure No. 201.

*Seventh Attitude.*—The eyeball turned upward and centrally poised between the inner and outer corners indicates exaltation, and nobler passions, or a subjection of our inner being to a superior, as shown at figure No. 202.

*Eighth Attitude.*—The eyeball raised and turned to the side in the direction of an object denotes personal regard, affection, tenderness or sentiment. (Action shown at figure No. 203.)

*Ninth Attitude.*—The eyeball raised and turned to the side, away from an object, expresses impersonal or subjective regard, affection, tenderness or sentiment. (Action shown at figure No. 204.)

Practise looking at an object with a personal gaze, distinctly seeing the object. Then direct the gaze impersonally at the object without seeing it, the gaze being apparently turned inward or backward in introspection. Practise moving the eyeball without turning the head, first slowly from side to side, then upward and downward, and lastly in a circle. If this is at first found difficult of accomplishment, follow the point of the finger with the gaze from the farthest point at which it can be seen on one side to the corresponding point on the opposite side, without moving the head; and repeat the movement several times. In the same way follow the point of the finger with the gaze from the farthest point downward to the farthest point upward at which it can be seen, without moving the head from its normal position.

Endeavor as soon as possible to control the movements of the eyeball without the aid of the finger. Practise fixing the eyes, and gradually concentrate the gaze, slowly opening the lids to their widest capacity, and then



FIGURE NO. 205.



FIGURE NO. 206.



FIGURE NO. 207.



FIGURE NO. 208.

contracting them, without removing the gaze from a given point. These exercises are of benefit in teaching control of the muscles of the eyes and in cultivating a repose and concentration of the gaze.

#### THE UPPER EYELID.

*First Attitude.*—The correct normal attitude of the upper lid places the edge one-third below the top of the iris. This expresses repose and calm contemplation. (See figure No. 205.)

*Second Attitude.*—Indifference is denoted by dropping the edge of the upper lid half-way over the upper iris, as displayed at figure No. 206.

*Third Attitude.*—Introspection is expressed by dropping the edge of the upper lid to the top of the pupil, as shown at figure No. 207.

*Fourth Attitude.*—Dropping the edge of the upper lid half-way across the pupil signifies somnolence and fatigue. (See figure No. 208.)

*Fifth Attitude.*—Prostration is expressed by dropping the upper lid over the pupil, completely concealing it. (Refer to figure No. 209.)

*Sixth Attitude.*—Sleep or death is denoted by dropping the upper lid down to the edge of the lower lid, thus completely closing the eye, as at figure No. 210.

*Seventh Attitude.*—Animation, earnestness and extreme interest are indicated by raising the upper lid to the upper edge of the iris, as seen at figure No. 211.

*Eighth Attitude.*—Exaltation is expressed by raising the upper lid to the upper edge of the iris and showing a line of white just below the eyeball, as pictured at figure No. 212.

*Ninth Attitude.*—Frenzy, madness, horror and wild excitement are denoted



FIGURE NO. 209.



FIGURE NO. 210.



FIGURE NO. 211.

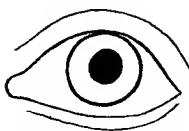


FIGURE NO. 212.

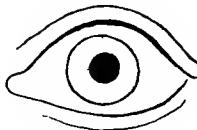


FIGURE NO. 213.

by raising the upper lid to the highest possible point, thus distending the eye. (See figure No. 213.)

**THE LOWER LIDS.** The lower lids resting at ease, neither raised nor lowered, express the normal reposeful condition of the being, or indifference.

Death is indicated by a depression of the lower lids.

The lower lids are raised in scrutiny, inquisitiveness, pain and secretiveness, and also in the expression of the baser passions.

Practise attitudes of the eyeballs with attitudes of the lids and brows by combining them as given; also create other meanings by combining the different actions in all possible ways to produce a variety of expressions.

**THE EYEBROW.**

*First Attitude.*—A calm and unruffled brow forming a smooth arch above the eye expresses the normal reposeful condition, and indifference. (Shown at figure No. 214.)

*Second Attitude.*—Brows drawn downward at the inner corners denote concentration of faculty, serious thoughtfulness, sensibility. (See figure No. 215.)

*Third Attitude.*—Stupidity or lack of imagination is indicated by

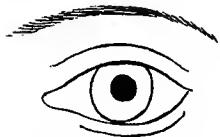


FIGURE NO. 214.



FIGURE NO. 215.

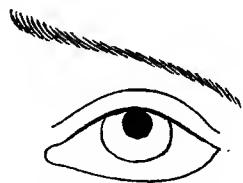


FIGURE NO. 216.

throwing the inner corners of the brows upward, as at figure No. 216.

*Fourth Attitude.*—Drawing the inner corners of the brows upward and the outer corners downward expresses suffering, despair or agony. (Represented at figure No. 217.)

*Fifth Attitude.*—By depressing or lowering the brows into almost a straight line above the eyes we express intense concentration of faculty or keenness of perception. (Refer to figure No. 218.)

*Sixth Attitude.*—Brows depressed near the inner corners, with a tendency of these corners to raise, and the outer arch raised, indicate fury, madness or uncontrolled passion. (Shown at figure No. 219.)

*Seventh Attitude.*—Brows raised high above the eyes express imagination, excitement of mind, surprise or exaltation. (See figure No. 220.)

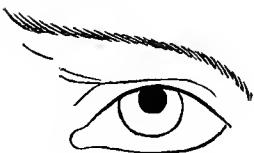


FIGURE NO. 217.

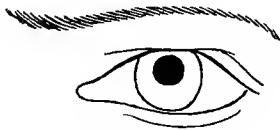


FIGURE NO. 218.

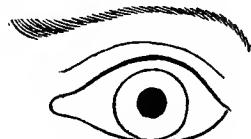


FIGURE NO. 219.

*Eighth Attitude.*—Brows raised high above the eyes, with a tendency of the inner corners to contract inward toward the nose, and the outer arch raised very high, signify extreme fear, terror or horror. (See figure No. 221.)

*Ninth Attitude.*—Drawing the inner corners of the brows upward with a slight contraction and quivering action expresses timidity, perplexity or reflection. (See figure No. 222.)

**THE NOSE.** When the nostrils are normal—that is, neither drawn downward nor expanded, they express the calm, normal condition of the being.

Nostrils drawn downward and inward indicate sensuousness, cruelty, harshness.

Expanded nostrils express excitement, nervousness or extreme passion.

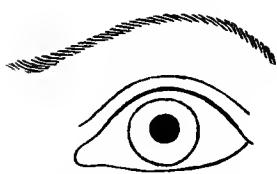


FIGURE NO. 220.

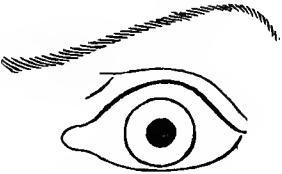


FIGURE NO. 221.

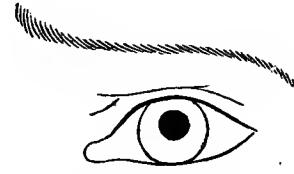


FIGURE NO. 222.

When the nostrils are drawn upward and the upper portion of the nose contracted into wrinkles, the expression denotes contempt, scorn, hatred or passion, in a vulgar or baser degree.

Nostrils expanded, and drawn upward without wrinkling the nose, express scorn and contempt or extreme disapproval.

**THE JAW.** To express repose, calmness, suspense, indifference or the normal state of the being, the jaw drops a little, with no tension in its muscles and the teeth slightly apart.

To denote resolution or determination, the jaw should be firm and the teeth tightly closed.

To indicate activity, extreme excitement, hatred or aggression, the jaw should be thrust forward, either more or less, according to the emotion.



FIGURE NO. 223.



FIGURE NO. 224.



FIGURE NO. 225.



FIGURE NO. 226.



FIGURE NO. 227.

To signify prostration or stupor, the jaw should be fully dropped or relaxed.

In expressing horror or extreme terror the jaw *falls* downward and inward.

When pain, grief, fear or despair is to be expressed, the jaw is *drawn* downward and inward.

**THE LIPS.**

When the lips simply rest together without contraction they signify repose or indifference, as shown at figure No. 223.

Lips closed tightly and compressed express resolution and firmness, as shown at figure No. 224.

Lips held slightly apart and relaxed signify surprise or wonder, as shown at figure No. 225.

By holding the lips apart, and drawing the corners of the mouth downward, more or less, according to the strength of the emotion, we denote sadness, dejection, grief or despair, as shown at figure No. 226.

When the lips are closed, and the corners of the mouth are drawn downward, more or less, according to the emotion, the expression indicates disapproval, discontent, pride, stubbornness, repulsion, as shown at figure No. 227.

FIGURE NO. 228. FIGURE NO. 229. FIGURE NO. 230.

Lips well apart and relaxed, and the corners of the mouth dropped downward, express horror and extreme terror, as shown at figure No. 228.

The lips are relaxed and the corners of the mouth slightly raised to denote happiness, joy and brightness, as shown at figure No. 229.

By closing the lips and raising the corners of the mouth we express satisfaction, approval or contentment, as shown at figure No. 230.

Lips held well apart and the corners of the mouth raised, express laughter, joyousness or pleasurable excitement, as shown at figure No. 231.

The lips resting together and drawn inward denote intense concentration, physical pain or secretiveness, as shown at figure No. 232.

The lips resting together and thrown outward denote petty rejection, as illustrated at figure No. 233.

True facial expression can only be learned by a study of ourselves and of human nature and by assiduous attention to the mirror. Learn to expand and to contract the face at will. Study faces as you see them in daily life; analyze the characteristics under certain emotions, and teach your own face to mirror the different passions. In our private life, if all the exercises heretofore given are faithfully and correctly practised, the facial muscles will readily respond to the ordinary emotions.

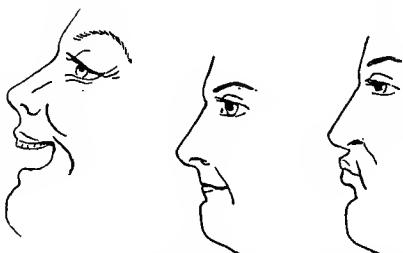
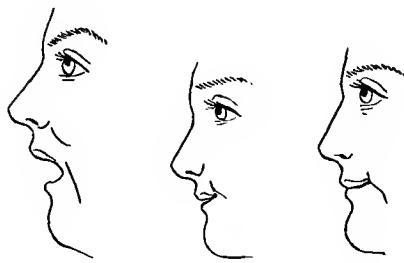


FIGURE NO. 231. FIGURE NO. 232. FIGURE NO. 233.

## CHAPTER XIII.

## GESTURE

The art of gesture is a difficult one to teach on paper, for it includes so much. A mere action of the arm and hand without the participation of some other part or parts of the being is meaningless and inanimate; a glance of the eye, an expression of the face, an inclination of the head and an action of the body, either separately or successively, are all needed to give life and meaning to gesture, which does not signify simply a movement of the arm and hand, but includes the whole outward being, taken in its various parts or as a whole.

Gesture always commences before speech, either by suggestion or by actual departure and finish. Sometimes it begins and reaches its climax before the tongue utters a word, the design then being to create a very marked effect. Again, gesture is begun before the speech and reaches its climax at the end of the sentence or at the most emphatic portion of it.

A gesture should always be held until the thought or idea which gave rise to it has been finished; otherwise the breaking of the gesture will jar upon the listener's sensibilities, and the naturalness and charm will be destroyed. In fact, the picture which the gesture is designed to portray more clearly than words alone have power to do will be marred. Each gesture, no matter how small or apparently insignificant, must have a *finish*. That is, there must be some point where the action ends, if but for a moment, before the member returns to its normal attitude; otherwise the gesture would become a senseless wave of the arm or a meaningless action of whatever part contributes the gesture. Thus, the eye rolled to one side, without stopping at a given point of indication before returning to its point of departure, would convey no meaning; and the same would be true of the head or any other active part.

If a speaker attempts to describe a picture without having its features very clearly fixed in his mind, his gestures will not bring the scene clearly before his hearers. When beautiful, lofty or exalted ideas are depicted, the palm faces upward and the arms naturally rise above a medium level; on the other hand, baser or lower passions and ideas are expressed with a downward-turned palm and the arms below a medium level; while everything of an ordinary nature tending toward equality receives its gesture from a medium or central level, with the palm upward or downward or with the rim upward, according to the nature of the thought.

When a thought is strictly emotional, the hand seeks the chest or emotional center and takes its departure from that point; when it is strictly mental, the hand seeks the head and takes its departure from that point; and when it is neutral, physical and unemotional, the hand takes its departure

from the side below the waist-line, the point which represents the physical being. All descriptive gestures also take their departure from the normal position at the side.

**THE HAND.** As before mentioned in the study of opposition between the head and hand, we have three sides to the hand. First, there is the palm, which conveys to us the truth and invites our confidence. We somehow believe in a person who naturally and frequently shows us the palms of his hands in conversation. Second, there is the back of the hand, which is mysterious in nature. It hides and secretes and also rejects. We do not spontaneously confide in a man who constantly hides his palms. The third side of the hand is the rim, which is definitive and assertive in character. When one of these three sides is dominant in a gesture, it has its own peculiar significance according to the direction taken by the hand.

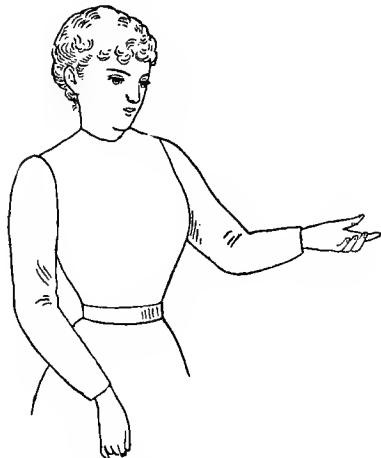


FIGURE NO. 234.

Let us first study the hand with the palm facing upward, in which position we have four movements.

*First.*—With the palm facing upward, an upward action of the forearm in opposition to a downward action of the head produces a gesture of acceptance, whether of an object or of an idea. (Example shown at figure No. 234.)

*Second.*—With the palm facing upward, a downward action of the forearm or hand in opposition to an upward action of the head constitutes a gesture of salutation. (Example shown at figure No. 235.)

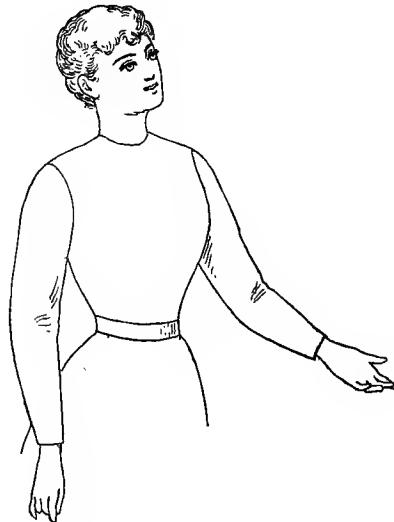


FIGURE NO. 235.

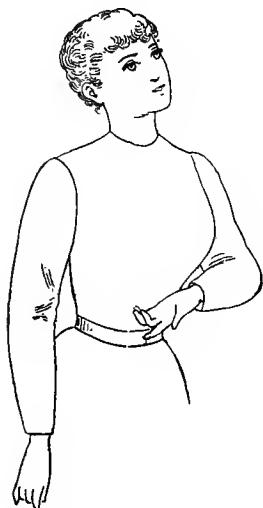


FIGURE NO. 236.

*Third.*—With the palm facing upward, and with an inward action (toward the body) of the forearm or hand in opposition to a forward action of the head or body, we make a gesture of invitation or speak of things relative to ourselves. (Example shown at figure No. 236.)

*Fourth.*—With the palm facing upward, an outward sweep of the hand and forearm in direct opposition to a

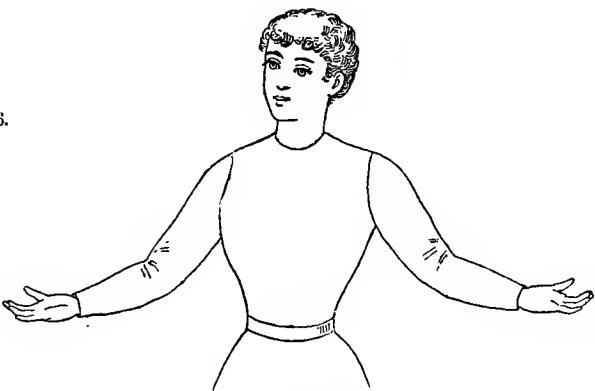


FIGURE NO. 237.



FIGURE NO. 238.

backward action of the head is a gesture of distribution, either of objects or of ideas. (Example shown at figure No. 237.)

We will next take up four movements with the palm facing downward.

*First.*—With the palm facing downward, an upward action of the forearm or hand in opposition to a downward action of the head means active demonstration covering a widely comprehensive field of expression. (Example shown at figure No. 238.)

*Second.*—With the palm facing downward, and with a downward action of the arm and hand in opposition to an upward action of the head and body, we express domination  
(Example shown at figure No. 239.)

*Third.*—With the palm facing downward, an inward action of the hand and arm in opposition to an outward action of the head or body denotes timidity

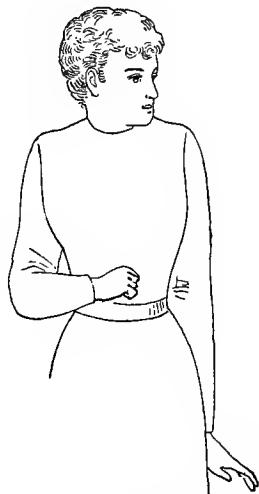


FIGURE NO. 240.

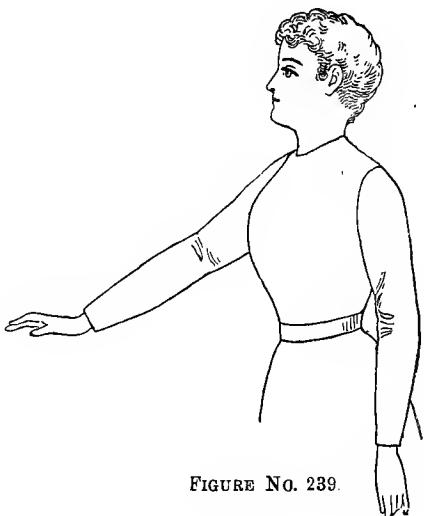


FIGURE NO. 239.

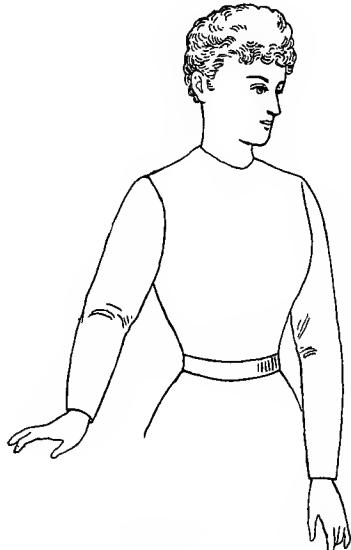


FIGURE NO. 241.

or apprehension. (Example shown at figure No. 240.)

*Fourth.*—With the palm facing downward, and with an outward action of the hand or arm in direct opposition to the head or body, we denote negation or rejection and define negatively. (Example shown at figure No. 241.)

The next four movements are made with the rim facing upward. The rim, it will be remembered, is that part of the hand, beside the thumb, where the palm and back meet.

*First.*—With the rim facing upward, an upward action of the hand and arm, generally in opposition to a downward action of the head, is construed as a gesture of assertion. (Example shown at figure No. 242.)

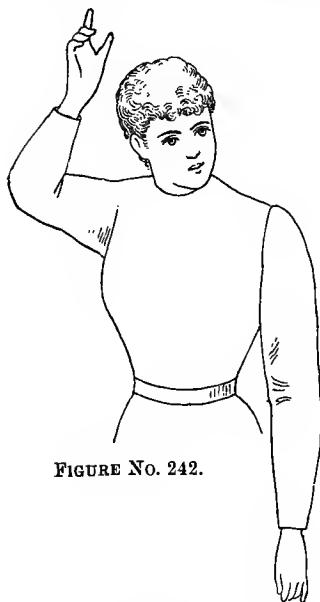


FIGURE NO. 242.

*Second.*—With the rim of the hand facing upward, and with a downward action

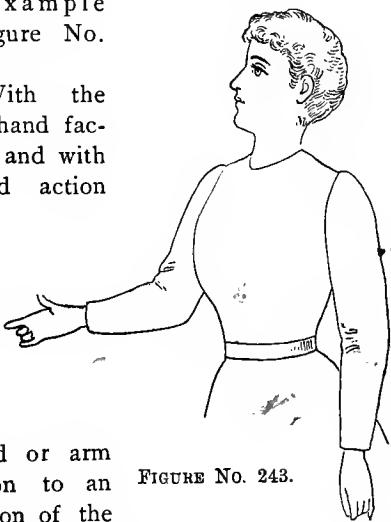


FIGURE NO. 243.

of the hand or arm in opposition to an upward action of the head, we define positively and affirm. (Example pictured at figure No. 243.)

*Third.*—With the rim turned upward, an inward action (toward the body) of the hand and

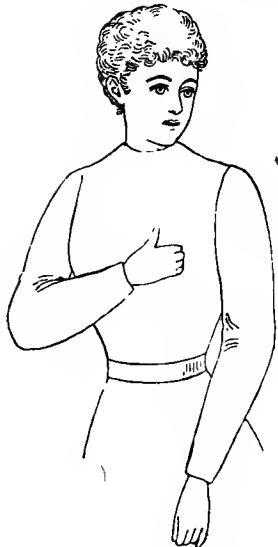


FIGURE NO. 244.

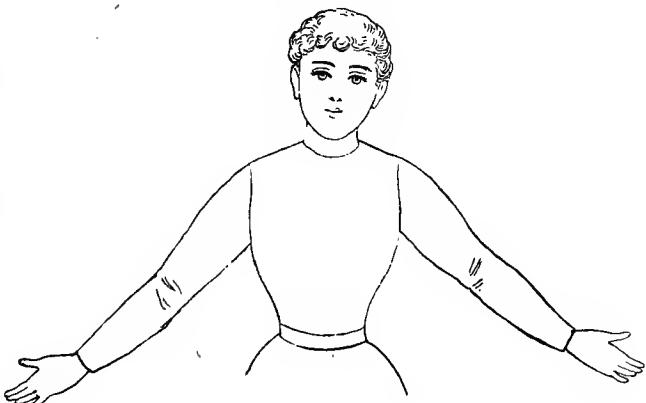


FIGURE NO. 245.

arm in opposition to an outward movement of the head or body signifies suspense, secretiveness or reflection. (Example shown at figure No. 244.)

*Fourth.*—With the rim turned upward, and with an outward movement of the hand and arm in direct opposition to the head or body, we make a declaration. (Example shown at figure No. 245.)

Combine as many as possible of the gestures of the hands with each hand attitude, and suit the action of the gesture to the attitude, making it strong or weak, as the attitude would suggest. Create gestures, also, and quicken or retard the action according to the thought expressed. In all descriptive gesticulation the first or index finger should be straight, and advanced slightly beyond the other fingers; and to be artistic the hand should show a depression at the knuckles when making simple gestures.

In the foregoing expressions opposition is given as an accompaniment of each movement of the hand, but it simply represents a form of practice, since a gesture may often be made just as correctly with a successive form of action, all the members moving in the same direction. We must not lose sight of the fact that all the attitudes and gestures here given simply illustrate the underlying principle of an infinite variety of expressions. The student should carefully go over the studies in opposition and combine them with these later studies in attitude and gesture.

## CHAPTER XIV.

### THE DEPARTURE AND ALTITUDE OF GESTURE.

It is interesting to note that, according to the degree with which we are convinced of a fact, so we vary the altitude to which we raise the arm, and from which it takes its departure to express the sentiment in gesticulation. The hand and arm carried upward through the gamut of expression, with the palm facing upward, indicate the various degrees of favorable conviction; while the hand and arm carried downward, with the palm facing downward, indicate the various degrees of unfavorable conviction.

#### GAMUT OF FAVORABLE CONVICTION.

*First.*—When we consider the possibility of a thing, and the possibility is expressed by a gesture, the hand is simply

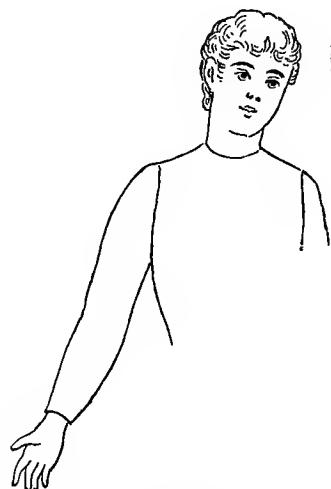


FIGURE No. 246.

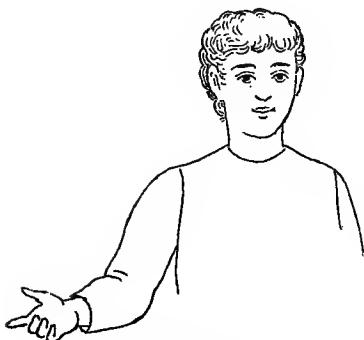


FIGURE NO. 247.

carried outward on a level with the thigh, with the palm facing forward. We thus say pantomimically, "It is possible." (See figure No. 246.)

*Second.*—When the conviction becomes a probability the hand seeks a higher level, being passed outward at the diaphragm or waist-line in a gesture, with the palm facing upward; this says pan-

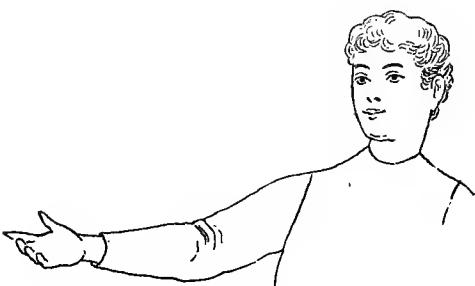


FIGURE NO. 248.

tomimically, "It is probable." (Refer to figure No. 247.)

*Third.*—The hand raised to the chest and carried outward, with the palm facing upward, expresses belief or trust in the individual addressed, pan-

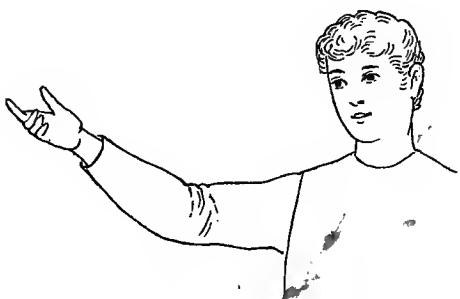


FIGURE NO. 249.

tomimically saying, "I believe in you," or "I trust you." This is illustrated at figure No. 248.

*Fourth.*—The hand carried in an outward gesture from the level of the chin expresses a still greater degree of convic-

tion, assurance or confidence. It declares pantomimically, "I am convinced of it," as pictured at figure No. 249.

*Fifth.*—The hand carried outward on a level with the brow expresses full faith or evidence in the conviction, pantomimically saying, "I have every evidence of it." (See figure No. 250.)

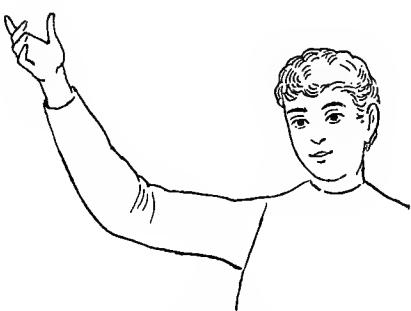


FIGURE NO. 250.

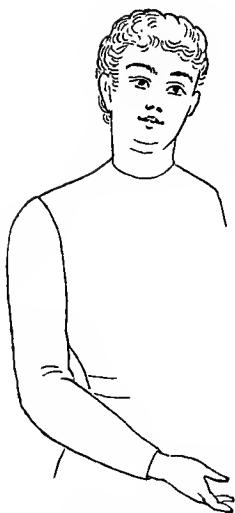


FIGURE NO. 251.

*Sixth.*—The arm and hand carried through the whole gamut of expression from the level of the thigh to a level above the head expresses the fullest certainty in the conviction, pantomimically saying, "It is absolutely and unconditionally true," as shown at figures Nos. 251 and 251 A.

Be very careful in performing these movements not to make them stiff or strained; let the hand rise easily from its position to the attitude desired without apparent mechanism back of it caused by a too direct indication of the departure and finish of the gesture.

**GAMUT OF UNFAVOR-  
ABLE CONVICTION.**

no faith in it." (See figure No. 252.)

*Second.*—The hand carried outward from the level of the chin, with

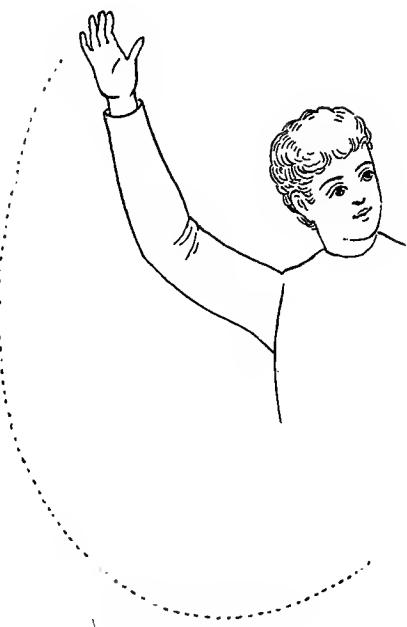


FIGURE NO. 251 A.

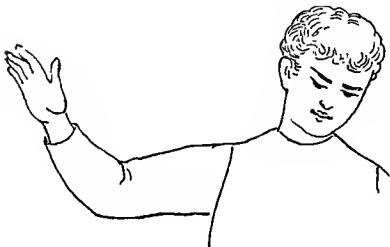


FIGURE NO. 252.

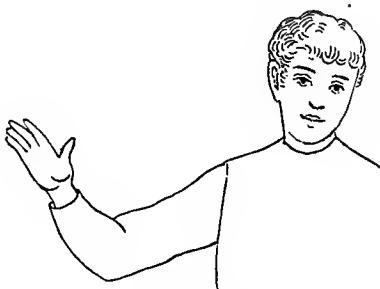


FIGURE NO. 253.

the palm facing downward, expresses lack of assurance or confidence, pantomimically saying, "I have no assurance of it," as shown at figure No. 253.

*Third.*—The hand carried outward from the level of the chest, with the palm facing downward, indicates lack of trust or belief in the individual, declaring pantomimically, "I cannot trust you." (See figure No. 254.)

*Fourth.*—The hand carried outward from the level of the diaphragm, with the palm facing downward, expresses improbability, pantomimically

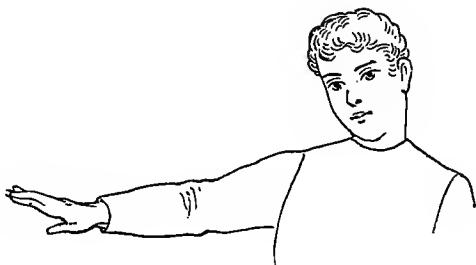


FIGURE NO. 254.

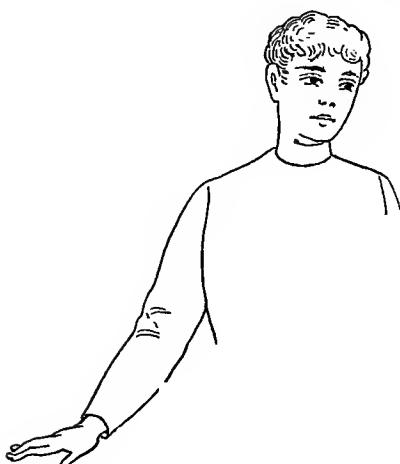


FIGURE NO. 255.

saying, "It is improbable," as shown at figure No. 255.

*Fifth.*—The hand at the side and carried outward and backward on a level with the thigh, with the palm facing downward, expresses impossibility, pantomimically saying, "It is impossible," as represented at figure No. 256. Carried directly outward at the side on a level with the thigh, it indicates denial or rejection.

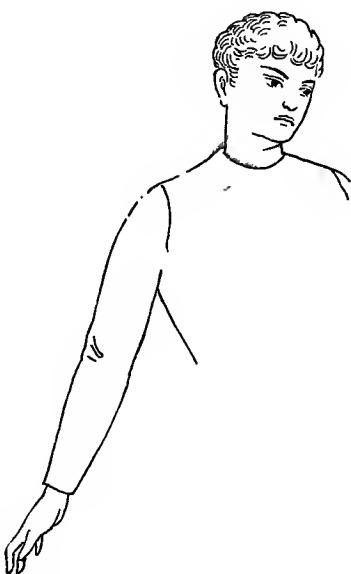


FIGURE NO. 256.

*Sixth.*—The arm carried through the whole gamut of expression from a level above the head to a point as far as possible back of the thigh, with the

palm facing downward, expresses utter impossibility or denial, pantomimically saying, "It is absolutely untrue or impossible," as pictured at figures Nos. 257 and 257 A.

Throughout the gamut of either favorable or unfavorable conviction,



FIGURE NO. 257.

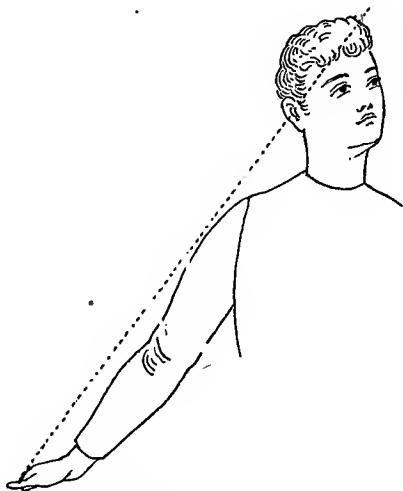


FIGURE NO. 257 A.

careful attention must be paid to the oppositions between the head and hand and the expressions of the face, or the actions will be meaningless.



## CHAPTER XV. THE HEAD.

With attitudes of the head we have also gestures, of which it will be well to speak, as they must not be confused with attitudes. A gesture, which is always transient in action, has an entirely different significance from the more permanent attitude. Gesticulation with the head is something which must be used very judiciously, and it must be carefully guarded against where there is a tendency toward mannerism in this respect. Such

gesticulation is allowable when the thought or emotion to be expressed is not sufficiently strong to warrant action in the other extremities, or when the feeling or idea must find expression by an action in the head as well as in the hand to be complete. Hand and head must never act simultaneously, except through the law of opposition. Further than this, gesture of the head is allowable only when the emotion is one of controlled passion, where any gesture of the other extremities would imply weakness. All attitudes of the head become gestures when the movement is only transitory, and this fact must always be borne in mind when endeavoring to interpret expression.

*First.*—By throwing the head straight upward with but a momentary action, we execute a gesture of assertion.

*Second.*—The head inclined forward with a momentary action makes an affirmative gesture, and a movement up and down gives excited or impatient affirmation.

*Third.*—The head pivoted to one side with a momentary action gives a gesture of disapproval or rejection, while a pivotal action from side to side is a gesture of negation.

*Fourth.*—The head erect in normal position and inclined from side to side denotes vacillation or an assumption of carelessness or impatient heedlessness.

The above gesture may be made either in a subjective or objective sense, while the two which follow have a more distinctly subjective relation, by which we mean a direct relation to an individual or object.

*Fifth.*—The head pivoted to one side away from the individual or object, and then tossed upward and obliquely forward toward the individual or object, with quick, momentary action, executes a gesture of contemptuous or vulgar rejection.

*Sixth.*—The head pivoted to one side toward an individual or object, and then tossed upward and obliquely backward away from the individual or object, with a momentary action, describes a gesture of familiar or vulgar invitation.

It is important to cultivate the powers of observation by studying people as we meet them. If closely observed, the numerous unconscious but expressive attitudes assumed and gestures made by a person in animated conversation will often convey more meaning than the words he utters; for by these signs we are enabled to discover something of the emotions or state of being beneath the surface.

By carefully studying the foregoing models and by applying our knowledge to our daily surroundings, we learn with surprising rapidity to read human nature in the natural use of the hand, the turn of the head, the expression of the features or the carriage of the body, and to devote this intelligence to artistic work. This is because we possess the key to the natural tendency of the character to find expression in spontaneous outward attitudes and gestures.

## CHAPTER XVI. FINAL REMARKS.

We have now concluded the physical portion of our work. We have learned the proper attitudes of the different members of the body, and correct deportment, and have also studied the underlying principles of gesture; and the question is asked, what more have we to learn? If the student leads a quiet private life and has taken up this training simply as an accomplishment, as a form of physical culture or cultivation of grace, her work was finished before we began the study of attitudes. But if, on the other hand, she intends entering upon a public life where any form of expression is required, or if she enjoys the study of psychological facts, she has only begun, has simply laid the foundation of her work, by learning the principles which must be applied to artistic expression.

What is expression? The dictionary tells us that it is "the peculiar manner or utterance suited to a subject or sentiment," and also that it is "the lively or vivid representation of sentiment, feeling or emotion, look or appearance as indicative of thought or feeling." If we have taken time to analyze the meaning ourselves, our ideas, if compared, might find utterance in a variety of definitions; and, as the word really covers a broad field, we might all be correct. Expression is certainly a giving out of ourselves, a showing upon the surface of the thoughts and emotions of the inner being. Conventionality teaches us to conceal or repress our feelings; so that, if our lives have always been conventional, it is much more difficult to learn to be expressive. It is undoubtedly a fact, although there is no real necessity for it, that the higher the social standing, the greater the tendency to entirely obliterate individuality, all being shaped in the same mould according to the dictates of fashion or the laws of etiquette.

The refined actor, of either sex, possesses for us an infinite charm and fascination, not only on account of the halo of romance which surrounds the stage and the natural curiosity we may feel to learn what an actor is like in private life, but also because of the individual's easy, unaffected, expressive manner, free from all conventional restraint. Actors live so continually out of themselves, and self becomes such a secondary matter of thought, except from an artistic standpoint, that when we thus meet them, we for the time being live in the charm of an unconscious originality of feeling, fearlessly and naturally expressed; and we are attracted by the light and shade of their forceful manner, and feel the same glow of satisfaction and delight that we experience when we turn from contemplating a cold, colorless landscape to one full of exquisitely delicate light and shade, in which we can almost feel the warmth of the coloring.

Of course, we only speak thus of the truly refined actor who is master of

his art; and we would not be understood to advocate the idea that we should live wholly upon the surface. We should, however, be so far forgetful of self that what we do give out will be of the best, and will be offered in an unconstrained, expressive way that will awaken a spark of sympathy in those surrounding us. In fact, it should be our aim to be simply our honest, *cultivated* selves, without that constant repression of feeling so evident in many individuals.

We must not, on the other hand, become effusive. It is as grave an error to exaggerate our outward expression as it is to continually conceal our feelings. Here, too, we have only to be true to ourselves; for if we are honest, we will never be effusive. If the reader has ever paused to consider what may constitute fascination in a person irrespective of an attractive outward appearance (we mean simply the charm of a magnetic personality), she has invariably found an entire naturalness of manner and consequent forgetfulness of self as the foundation of magnetism or fascinating influence. This quality is generally combined with an intense physical vitality, a thorough appreciation of life, and an interest in all surroundings. Consequently, we generally find in the fascinating man or woman a good listener, and possible sympathizer in whatever subject may arise, and especially in all our pet hobbies. This of itself would prove a fascination to most persons, for it is based upon a true unselfishness of character.

In the study of expression the young learner generally makes a constant examination of his own actions under certain emotions or conditions. This is well up to a certain point, for we must become cognizant of our feelings and of the physical changes which take place in the being under the control of the different emotions and moods, but we must not take our own imperfect habits and mannerisms, which we misname Nature, as a model to express the perfection of a sentiment. The student frequently describes what he would do himself under certain circumstances to express a particular sentiment or passion, and cannot at once be convinced that some other method than his own could be acceptable; and herein lies a very common mistake. It is seldom a matter of what we would do ourselves, but of what the character we are impersonating would do.

We must study out the chief points of the character and imitate an ideal as far as lies within our power. Juliet expresses her love for Romeo in a very different manner from that which the modern belle of society would employ; and in the same way the nature of Shylock is invested with many characteristics which few ever experience. So we can only call upon our imagination and observation to supply the various moods and passions that are so far removed from our own nature, and can by no means depend upon our feelings as they move us in daily life to portray such a character. We should only study and think of ourselves so far as to give a true artistic physical effect to the meaning we wish to convey, while the inner mental and emotional being must be wholly subservient to the spirit of our work, to the entire obliteration of our own ordinary feelings.

The sentiment or passion which an actor portrays is nothing more than

physical form. The body and all the parts are mechanically brought under the same muscular physical condition that they would naturally assume under the actual emotion; and so, when the physical form is correct, the voice assumes its proper coloring and expression, and the actor physically feels his part and is enabled to lend all his mental and emotional being to the artistic rendering of the lines and thought of the author. The stage Othello, when he kills Desdemona, certainly has not murder in his heart, else he would really kill her; but through his imagination he assumes the physical condition he supposes the Moor must have felt under such a passion. Many an accomplished actor will deny that this is the case. He will declare that he feels the real emotion, but we think, if he stopped to analyze his feeling, he would in the end accept the fact that it is purely a muscular or physical emotion combined with his own artistic imagination and imitative powers—not a real feeling. If the actor actually felt the true emotion, he would be so lost in himself that he would forget his audience, and so cease to be artistic. The study and aim of the artistic actor is to make the audience feel, not to be lost in his own emotions.

We have studied the meaning of every movement of the head and all parts of the face and body taken separately; it remains for us to combine the actions to produce a variety of expressions. This study may be made wonderfully interesting by working out and creating for one's-self and discovering how many expressions may be produced with the human face. If the meaning of each individual part is known and has been thoroughly memorized, it will not be difficult to make combinations which will give true expression to emotions or instincts; but it is most important that great attention should be given to this mechanical work, as, no matter how expressive the face and body may be under natural conditions, they frequently fail to respond when called upon to indicate sentiments emanating from another brain than our own.

Do not be afraid of all this preliminary mechanical work. It is highly necessary, even to the genius. No art can be acquired without paying strict attention in the beginning to the mechanism and technique. What singer would dare to stand before the public and expect to be recognized as an artist, until he had spent years in practising his voice upon the most mechanical kind of exercises? So, too, with the musician; no matter how great his genius, the technical part must be learned and each finger must be taught by mechanical exercise to perform its own particular function with the utmost skill. The artist, also, begins by learning to draw straight lines, triangles, squares, curves, etc. In fact, a natural talent for any art must be guided and cultivated, and the technical part of the art must be carefully and patiently learned.

Why, then, should people have the presumption to suppose, as some do, that acting, one of the highest arts, may be mastered without the same hard work required by all other artistic or professional callings? There are many thousands of people who appear before the public upon the stage or platform,

yet how few among the number rise to celebrity or even to any degree of distinction. Counting over those whom we know to be the most prominent artists of the present day, we find their number to be very small, while our celebrities may, perhaps, be counted on one hand, certainly on two. Surely this must mean that neither acting nor public speaking of any kind is an easy art to learn.

Therefore, do not be carried away with the idea that, because you have a very great desire for a public life and a very small degree of ability, you have only to be told what to do and you can do it. The road to success in this line is a particularly rugged one, and only a few reach the goal, which cannot be attained save by very hard work. So do not be afraid of the mechanical means by which all true art must be gained; although, of course, we must study beyond mechanism to reach perfection. Too many stop in the middle of it, and there remain. When called upon to do an artistic piece of work, by all means lay aside the mechanism lying behind the art.

As previously stated, we must not, when studying the purely physical part of our work, carry the practice of the exercises into the movements of daily life; and it is the same with expression. Learn to gain perfect control of each active part, and teach it to perform its expressive function, either independent of any other, or else in combination with some other part, as may be desired. If we study and practise all the expressions separately and mechanically, the physical nature will unconsciously respond, when called upon to act, by giving ideal outward expression to the sentiment or feeling; because we are constantly training our own nature to the ideal, and in time learn to know no other expression. Without this mechanical practice, we simply depend upon our own imperfect habit or idea to portray the ideal, and, therefore, fail; or, if we attempt to use our knowledge without the actual practice, the artistic effect is ruined by the conscious consideration of the physical being, and becomes grotesque because wholly unnatural.





MIRTH.



REPOSE.



APPREHENSION.



ANTAGONISM.



ACCUSATION.



REPULSION.













